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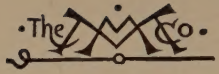

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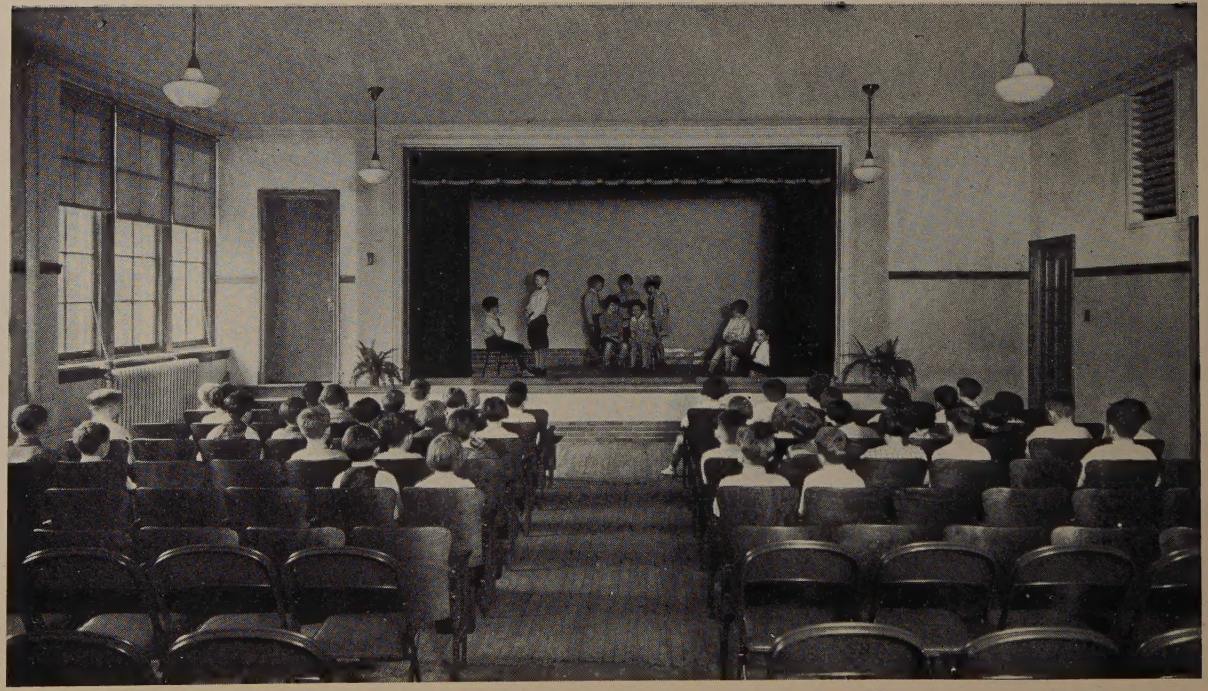

Figure 1. In a platoon school the auditorium is a most important part of the school plant. Here programs are developed under the leadership of specialists. This very attractive and completely equipped platoon auditorium is in the James Madison School, South Bend, Indiana.

ASSEMBLY AND AUDITORIUM ACTIVITIES

BY

HARRY C. McKOWN

PROFESSOR OF SECONDARY EDUCATION, UNIVERSITY OF PITTSBURGH; AUTHOR OF "EXTRACURRICULAR ACTIVITIES" AND "SCHOOL CLUBS"

New York

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1930

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To

My Teacher

ELBERT K. FRETWELL

PREFACE

One of the most significant and promising developments in the rapidly expanding field of the so-called "extracurricular activities" is that concerned with the use of the school assembly. While there has been a school meeting or chapel for many years, it is only within the past decade or two that serious attention has been devoted to making the use of this period educationally valuable. The growth of the idea of the platoon school with its emphasis upon the use of the auditorium and the consequent development of the position of "auditorium teacher" is convincing proof that this school, at least, is giving earnest consideration to the educational possibilities of this activity. And the development of this position in the platoon school is being paralleled with a corresponding emphasis upon the assembly program in the junior and senior high school, as well as in elementary schools not organized according to the platoon plan.

A writer recently distinguished between the auditorium period of the platoon school and the assembly period of the typical non-platoon school by characterizing the first as a "work" period and the second, a "play" period. The author fails to see this distinction. While it is probably true that many of the auditorium periods represent "work" and many of the assembly periods represent "play," yet it is just as reasonable to suppose that frequently the reverse may be equally true. What this writer meant was that serious efforts are being put forth to make the auditorium pay an educational profit which has rarely if ever been attempted in all of the preceding ages of the assembly's history.

There may be a difference between the two in that the auditorium has been definitely included as a part of the regular

"curricular" work of the platoon school, while no similar correlation has been attempted in the other types of schools. The daily, or almost daily, use of the period by the platoon school is, of course, another difference. However, the present day emphasis upon the proper use of the assembly period, the disappearance of the pseudo-religious and entertainment and amusement material, and the growth of the practice of developing programs out of curricular activities prove that in the non-platoon school, there is also an increasingly successful attempt to capitalize this period for educational profit.

In short, while the auditorium period of the platoon school, because of its specialized facilities and teaching, is probably conducted more intelligently and effectively than the assembly period of the average high school, yet the latter, especially in the junior high school, is being capitalized very promisingly. As this development continues in the high school, and as students from the platoon school become the students of the high school, these assembly programs will continue to be the more intelligently developed and directed.

The author presents this book with the hope that it will assist, by concrete and definite material, administrators, teachers, and students who are interested in and responsible for assembly programs. Its emphasis is upon practical material, and only basic theories are included. The programs and program material are appropriate for all kinds and sizes of schools and all grades within these schools. And while a great deal of it concerns the upper grades and the high school, yet much of it is suitable for the lower grades. Naturally, the material selected should be appropriate for the age and experience of those presenting the program and those witnessing it.

The material of this book came from many sources: analyses of school newspapers, magazines, and yearbooks; reports of researches by university students; correspondence; conferences;

and school programs. This material was revised, adapted in various ways, and carefully checked by experts. It is intended to be suggestive rather than exhaustive, and groups using these programs should adapt them to the conditions of the particular school rather than adopt them in their entirety.

In these programs music has been almost entirely omitted except where it was highly appropriate and assisted very directly the development of the program shown. This, of course, does not mean that music should not be included in the other programs. On the contrary, the author believes that every assembly program should include much good music. The music director or teacher is the most competent person for this subject in the school and his assistance should be sought.

It will be seen that many of the programs and ideas are as suitable for home room as for assembly programs, because, in reality, the home room is but a small edition of the school assembly. It, of course, lacks size, equipment, settings, musical accompaniment, etc., but in general its possibilities, though more limited, are, nevertheless, real and similar to the larger meeting. Much of this material may also be utilized in the meetings of the various clubs.

The references, which have been kept at a minimum, include only those which, in the opinion of the author and his critics, are most helpful. Biographical and similar descriptive matter which is available in many text books and in any school or city library have been almost entirely omitted, except that which is very unique or unusual. Complete bibliographies, both books and magazines, as well as sources of additional material, may be found in SCHOOL CLUBS (McKown) published by the Macmillan Company.

It is strongly recommended that every user of this book read the first three chapters, because these contain not only the basic philosophy that will help in the interpretation of the

assembly but also the many practical suggestions and plans for the presentation of the different types of material, which are not repeated in the various chapters of the book.

The programs, activities and sources included in this volume represent the direct and indirect contributions of a great many administrators, teachers, and students, and the author wishes to express his gratitude to these who have helped to make the book possible. Specific acknowledgments are made in connection with many of the programs. In addition to these the author is also indebted to the following who have made valuable criticisms and contributions: Marie R. Messer, Chairman of the Extracurricular Activities, Gladstone Junior High School, Pittsburgh; William Y. Hayward, Director of the Extracurricular Activities, Peabody High School, Pittsburgh; Dr. P. W. Hutson, Associate Professor of Secondary Education, University of Pittsburgh; Dr. Evan T. Sage, Professor and Head of the Department of Latin, University of Pittsburgh; Dr. Herbert J. Stack, Supervisor of Child Safety Activities, National Bureau of Casualty and Surety Underwriters, New York City; M. A. DeVitis, Associate Professor of Spanish, University of Pittsburgh; J. R. Sisley, Senior High School, New Kensington, Pennsylvania; L. W. Korona, Taylor Allderdice High School, Pittsburgh; Dr. Will Earhart, Director of Music, Pittsburgh Public Schools; Erle Fairfield, Associate Professor of German, University of Pittsburgh; Freda Gertrude von Sothen, Newtown High School, Elmhurst, Long Island; Thomas C. Y. Ford, Supervisor of Agriculture, Trinity High School, Washington, Pennsylvania; John Emmel, Technical High School, McKeesport, Pennsylvania; Dan R. Kovar, Senior High School, Uniontown, Pennsylvania; Blossom L. Henry, Assistant Professor of Modern Languages, University of Pittsburgh; M. R. Keyworth, Superintendent of Schools, Hamtramck, Michigan; Carl T. Anstine, Senior High School, Connellsville, Pennsylvania; C.

Herman Grose, Superintendent of Schools and N. A. Smith, Principal of the Senior High School, Ambridge, Pennsylvania; Vincent Roy, California School of Arts and Crafts, Oakland, California; William F. Kennedy, Associate Superintendent of Schools, in Charge of Platoon Schools, Pittsburgh; Winifred H. Mills, Head of the Art Department, Fairmount Junior High Training School, Cleveland, Ohio; Louise M. Dunn, Assistant Curator of Education, Cleveland Museum of Art, Cleveland; Jessie M. Lockwood, Principal, John Muir School, Seattle, Washington; Charles R. Rohleder and E. N. Beebe, Graduate Students, University of Pittsburgh; *Progressive Education* magazine; Rachel Davis Du Bois, National Child Welfare Association, Inc.; Frank M. Rich, Principal, School No. 2, Paterson, New Jersey; Dorothy H. Russell and Frances S. Brallier, Senior High School, Edgewood, Pennsylvania; Mary Tingley, Woodrow Wilson Junior High School, San Jose, California; K. Fife Sterrett, Principal Junior High School, Monessen, Pennsylvania; Dorothy C. Schwab, Bellevue, Pennsylvania; Mary L. Kenwill, Perry High School, Pittsburgh; J. Morris Jones, Technical High School, Scranton, Pennsylvania; Nellie K. Reniers, Junior High School, Wilkinsburg, Pennsylvania; Mary D. O'Loughlin, Kathleen Gallagher, Eunice Turner, and Lillian G. Patterson, Irwin Avenue Trade School, Pittsburgh; Rebekah Truxal, Somerset, Pennsylvania; R. K. Atkinson, Executive Director, Boys' Club Federation of America, New York City; George R. Fisher, Business High School, Pittsburgh; M. Elizabeth Matter, Norwin High School, Irwin, Pennsylvania; David B. Pugh, Pennsylvania State College; Ray O. Wyland, Director of Education, Boy Scouts of America, New York City; Fred C. Gruver, Schenley High School, Pittsburgh; Ira O. Fleming, State Teachers College, Lock Haven, Pennsylvania; Ruth F. Enderlin, Greensburg, Pennsylvania; Arthur D. Davenport and Margaret Y. Richards, Harding High School,

Aliquippa, Pennsylvania; Genevieve Mitchell Bailey, Director of School Life Activities, Hannah Penn Junior High School, York, Pennsylvania; Ethel L. Fennell, University of Pittsburgh; and Elizabeth H. Blair, Professor of Education, Queens College, Charlotte, North Carolina. Special recognition is also made to Ruth Hord McKown, an untiring helper and an able critic.

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ASSEMBLY AND AUDITORIUM ACTIVITIES

CHAPTER I

OBJECTIVES AND PRINCIPLES OF SCHOOL ASSEMBLIES

The only source of education in the school of the early day was the formal classroom exercise. Recently, however, there has come a great and rapid development of educational possibilities and opportunities outside of the classroom, which, in the field of the so-called extracurricular activities, is convincing proof that the education of the new day is not limited to classroom activities alone.

This rapid development is in line with the newer idea and ideal of education, namely, that the school must stand for something besides scholarship; that while scholarship and book lessons are important, they are, nevertheless, only minor details of the major program of educating for intelligent citizenship; and that good citizenship, represented by ideals, attitudes, and activities, is not necessarily proved by an array of high marks or the ability to do the classroom stunts of education. Education which was formerly largely concerned with the mental is now concerned also with the social, physical, and spiritual phases of man's existence. One of the most important devices for the wider interpretation and application of modern educational principles is the school assembly or auditorium period.

Definition.—The classic definition of the assembly or auditorium period is that of Martha Fleming:

"The morning exercise (assembly) is a common meeting ground; it is

the family altar of the school to which each brings his offerings—the fruits of his observations and studies, or the music, literature and art that delight him; a place where all cooperate for the pleasure and well being of the whole; where all contribute to and share in the intellectual and spiritual life of the whole; where all bring their best and choicest experiences in the most attractive form at their command."[1]

Another description of this period, quoted by C. O. Davis from a publication of the Condon Intermediate School, Detroit, is as follows:

"The auditorium should be the place in our educational system where children learn to be social beings, to make the most of themselves and to cooperate with others in making the most of themselves. It should be a sort of clearing house for all the other branches of the school world, a focus of knowledge and activity, and a source from which should come the desire for further knowledge and ability to use well in life the knowledge already acquired."[2]

A third attractive picture of this interesting educational possibility is drawn by Peckstein and McGregor:

"It is in assembly that the real school is conscientiously recognized as an entity by the pupils and teachers who compose it. The assembly draws members from all classes and all departments into a social whole, united for the achievement of dignified and worthy aims. It is not the purpose of the assembly to provide a weekly period of mere entertainment, although a spirit of pleasure and enjoyment always characterizes the successful program. Information concerning school activities, inspiration for enthusiastic carrying out of school projects, and shared appreciation of whatever is beautiful and artistic in school life are the essential contributions of the assembly period."[3]

Fretwell describes the assembly as:

"The meeting place of the whole school. Here policies affecting the

[1]"Purposes and Values of the Morning Exercise" in The Morning Exercise as a Socializing Influence, *Frances W. Parker School Yearbook;* Frances W. Parker School, Chicago, Illinois.

[2]Davis, C. O. *Junior High School Education*, p. 354.

[3]Peckstein and McGregor; *Psychology of the Junior High School Pupil*, pages 230-231.

whole school body should be presented by pupils and faculty alike and discussed. Here public opinion is formed. The spirit of the school not only shows or fails to show itself in assembly, but the assembly may be used to form school spirit. The assembly period should not exist primarily to enable the faculty or head of the school to advise the pupils, however good this advice may be, nor is it a place where pupils must sit through the delivery of required 'orations'."

These four definitions or descriptions of the assembly period are agreed that it is a period for social education, a period of inspiration, a period of focusing of attention on the higher and better things, and a period in which pupil participation is essential. It will also be noted that all four suggest or imply that it mirrors the entire life of the school.

Origin.—The assembly activity in the high school grew very directly out of a somewhat similar activity in the college. In earlier times, one of the main interests of the college was training for the ministry, and a logical part of this training was a daily devotional service. Even after colleges widened in their objectives and curricula, this chapel service was maintained by them, not only because it was traditional and was considered a worthy educational activity, but also because it was good advertising to parents of prospective students. Many colleges still maintain this daily chapel service, and in not a few of these is attendance at this service compulsory.

The early high school was known as the "People's College." Naturally it copied the college in many things, and one of these was the chapel service. Many states required, and still require, the daily reading of the Bible in the school, and it was but logical that this service should be looked upon as being religious in character. Although the "assembly" is fast supplanting "chapel," as school authorities appreciate its wonderful educational potentialities, many schools still profess to have a chapel service, and not a few still have the faculty seated on the stage!

Although the elementary school was different in origin, the

development of its assembly or auditorium period paralleled that of the secondary school. Short opening and closing exercises were held in all Colonial schools. These consisted mainly of Bible reading, a religious song, and prayer. Later, these exercises were broadened to include reading essays, speaking pieces, and carrying on debates in simple style. There was no music except the singing of religious hymns. At about this same time, the closing exercise was dropped entirely. Still later, came the utilization of a longer period each week, usually Friday afternoon, devoted to "Literary" or "Rhetoricals," which grew, with widened variety of program material, into the elementary school assembly program. Frequently, these exercises were open to parents and patrons of the schools.

In short, the basis and background of the assembly in both the elementary and the secondary school is to be found in the religious nature and purpose of the schools. Now, practically all schools recognize this period and make some provision for its capitalization.

The history of assembly program development may be divided into three rather clear periods. The first, now past in many schools, was that in which the program was of the sermonic and moralizing type. Originally, the principal was entirely responsible; later in this period the faculty was admitted to partial responsibility for the program. The second period, in which most schools now are, is represented by student participation in the organization and production of the programs. The third period, which we are just entering, is that of "Audience Participation." In this, very definite attempts are made to have the entire audience participate in the program rather than merely sit and listen to it. Some of the methods by which this is being attempted are as follows:[1] the audience is asked to indicate by

[1]These will be discussed in detail in Chapter III, and definite program material suggested in nearly all of the later discussions of specialized programs.

its applause which of two costumes or examples of interior decoration it likes the better, or which one of two procedures in courtesy is proper; to identify the various characters, settings, or scenes portrayed in an historical or literary review; to make use of a self-analysis blank in a program on guidance; to climax a number of "suspended action" scenes in courtesy. In short, the watchwords of this new period are "Do," "Judge," "React," "Choose," and "Apply."

Purposes or Objectives of the Assembly Program

A great number of arguments justifying this period and its activities have been advanced. These have solidified into more or less commonly recognized educational objectives, the more important of which appear to be the following:

1. **To unify the school.**—In the school without an assembly, the average pupil hustles to his various classes intent only on doing his own work, and all too frequently does not appreciate his relationship to the school as a whole. He does not know the size of the school; he has few or no interests in any school affairs; he does not have a community feeling which makes him glad and proud to belong to his school, because he does not see, feel, or know the group.

The assembly offers an opportunity for the development of that indefinable yet all important something called school spirit. One principal of a high school of fifteen hundred pupils said recently that during the half year his school was without assembly programs, on account of building readjustments, his school morale fell fifty per cent. The lack of morale in the average vocational school is well known. Perhaps not all of the blame for this lack can be attributed to absence of assembly programs, but certainly a large part of it can be attributed to this deficiency.

This group spirit, or consciousness, is built upon the pupils'

recognition of their relationship to one another and to the group, and on a consequent pride in the activities of the group of which they are a part. Loyalty, devotion, respect, and pride are qualities which make for social coherence, and these, in turn, are based on a knowledge of and interest in school "material," yells, songs, awards, school problems, activities, and speeches. The assembly is the place in which these affairs are presented and by means of which an intelligent public opinion is built. The pupil sees the size of his school, hears of its interests, yells its yells, sings its songs, thrills at its demonstrations, and then champions its causes.

The many seemingly unrelated and disconnected units of the school may be unified and correlated into a complete whole in the assembly program by united effort for and attention to a common cause, be it the advertising of a football game, the presentation of a drama or musical pageant involving several departments, the recognition of worthy achievement, or the inauguration of school officers. The assembly is a clearing house for all school activities and as such shows the relationship of the various parts and unifies them into one bundle of united effort.

2. **To educate the school in the common or integrating knowledges, ideals, and attitudes.**—There are many traditions, regulations, rules, practices, historical facts, ideals, attitudes, and similar common or integrating knowledges about the school with which the pupil must become familiar before he can be classed as a full-fledged citizen of the school. While reading announcements, explaining new regulations or rules, and conducting similar activities represent a very poor type of assembly program material, yet there may be a place for some of it in the education of the pupil, particularly the newcomer.

3. **To motivate and supplement classroom work.**—Classroom work, while it is not the only important phase of the school and

its life, is, nevertheless, an important part and will probably be, for a long time, the main function of the school. The attitude of the average pupil towards a part, at least, of his work is well known. Many of the class activities can be dramatized or presented in ways which will attract and interest pupils and also enrich their conceptions by offering additional "slants" on them, showing new material, and giving a pleasing variety from the usual formal class presentation. Further, such presentations will not only make these subjects more attractive to those pupils who now take them and who participate in organizing and preparing assembly programs, but will also make them attractive to prospective students.

A Naturalization Program in Social Science, a Book Pageant in English, a Convention of Old Masters in Art, a Chautauqua Try-out in Music, an Office Scene in Commercial Subjects, or a Travelogue in French will not only help to motivate these subjects, but will also enrich and interpret them to the pupil.

A very important part of the modern school is its extra-curricular activities, and very logically, these will be represented in many programs. The pupil, especially the newcomer, will see what the various school groups are doing, will formulate his own desires, and make the contacts in this field which will benefit him. He cannot participate in all activities, but he can profit from an assembly presentation of any organization or activity.

4. To widen and deepen pupil interests.—The average pupil has few interests because his experience has been limited. Those he does have are probably poorly chosen and shallow. Moreover, he is not competent to choose wisely because of his lack of experience. The auditorium program, because it is "voluntary" in nature and because its variety of possibilities is as broad as the whole expanse of man's activities, offers a beautiful opportunity for increasing the range of the pupil's interests by

bringing him into contact with these varieties of activities and experiences. Not only will it increase the range of his experiences, but it will also deepen those interests which he already has, because he will have the opportunity of enjoying the presentations of those who know more than he knows, and also of assisting in many such presentations himself, and such work will benefit him as well as his fellows. Naturally, a great many of these fields will be beyond those represented by the usual school curriculum.

5. **To inspire to worthy use of leisure.**—An increasingly important objective of education is the humanizing of recreation. The amount of leisure at the disposal of the individual is becoming greater each year; the methods of utilizing this time are becoming more highly commercialized and also more diversified, consequently a more highly developed sense of values on the part of the individual is constantly needed. The assembly program offers a fine opportunity for the development of standards of wise use of leisure. Its programs, consisting of music, speaking, dramatics, exhibitions, demonstrations, etc., offer an opportunity for showing the school what is good, and for proving this without sermonizing about it. This is especially true and possible if competition between rooms, classes, clubs, or other groups is promoted to determine which can stage the best program. Competition demands that judgments be made on the relative value of programs, and these judgments demand that standards be set. Setting standards of excellence of attainment in performance, materials, setting, and appropriateness cannot but help to improve these activities, and the more they are improved the more valuable they will be in promoting high ideals of worthy use of leisure.

6. **To develop the aesthetic sense of the pupil.**—Relatively few pupils will participate in music, apart from group participation; still fewer will ever be producers, but all the pupils in

the school, both as children and as adults, will be consumers of music, and will hear and enjoy a great deal of it. The same may be said of art. The average pupil will never take a lesson in art because he has no artistic ability, but he will consume art all of his life; that is, he will look at, appreciate more or less, and perhaps buy pictures, sculptures, curtains and draperies, carpets, vases, pottery, furniture, automobiles. All these are designed according to artistic principles, and he should be taught the fundamentals of proper appreciation. Good literature and drama are other fields in which the consumer may be educated through the assembly or auditorium period so that he may consume in a more intelligent manner. Probably all desirable activities of the school offer, to more or less degree, opportunities for developing the pupil's standards of the beautiful.

7. **To instill the commonly desired ideals and virtues.**—The school seeks to instill a great many virtues, such as courtesy, thriftiness, service, kindliness, ambition, promptness, industry, and honesty. All too frequently, it relies on the memorization of creeds and slogans or upon moralizing and sermonizing about them to accomplish this end. A more effective way to present them is indirectly by means of appropriate demonstration, dramatization, or similar methods. These are better because the pupil himself participates in the presentation, or if he, himself, does not, his fellows do, and consequently a personal interest is developed. We all know that we really learn a thing best when we attempt to teach it to someone else. Not only are our own ideas about it clarified, but in convincing the friend, we all the more convince ourselves. The first step in teaching morals is to have the pupil see what is right, proper, or good, and the second step is to make him desire to do this. A lecture or a scolding antagonizes the pupil and sets up a barrier to education.

8. To develop self expression.—Preparing, organizing, and presenting material of any kind to an audience offers many educational opportunities to those who do it. Not only do writing, speaking, singing, playing, and acting have educational merit, but also the many activities required in staging a performance, making scenery, managing, advertising, prompting, handling the stage effects, and costuming have real educational value.

Poise, self confidence, cooperation, enthusiasm, initiative, resourcefulness, courage, fair play, loyalty, punctuality, industriousness, reliability, courtesy, and clear thinking are outcomes of self expression.

9. To emphasize correct audience habits.—Every one during his lifetime will be a member of many and varied audiences, and the school assembly offers an opportunity for a definite development of correct attitudes and conduct which will serve the individual well on these occasions. Courtesy in audience situations is probably as important as courtesy in any other situation, perhaps it is more important, because in these situations the actions of one individual may please or offend many persons, while in most of the other usually emphasized courtesy situations, an action may please or offend but few. Of course, the principles are the same in either case whether witnessed by many or by few. Audience courtesy demands that the student listen respectfully and with a proper learning attitude. He may be critical, he probably should be, but his criticism will be based upon a sympathetic consideration of all of the elements that compose the entire picture. He will not be overcritical in finding fault. Respecting the feelings of the other members of the audience, ushers and officials of the group, behaving courteously toward speakers, performers, actors, and guests, applauding sensibly,—all these and more, may be developed in the natural atmosphere of a well conducted assembly meeting.

10. To recognize publicly worthwhile achievement.—In

many schools, almost the only achievement recognized is athletics. Every outstanding achievement of any nature, curricular or extracurricular, should be recognized before the entire group in the interests not only of rewarding the achiever, but also of motivating similar achievement on the part of other pupils. Pins, certificates, letters, medals, ribbons, and cups are visible proofs of recognition which the pupils will always prize highly.

11. **To promote an intelligent patriotism.**—Through a sensible celebration of interesting and significant incidents from the lives of great discoverers, statesmen, and presidents, and a study of their contributions, of important anniversaries, or special day interests, such as Bird and Arbor Day, State Day, Thanksgiving, Christmas, and others, there can be developed a logical and dignified reverence which will not be merely a cheap and chauvinistic intolerance of other peoples and other lands. Special Day celebrations offer one of the richest opportunities in the entire assembly field for a correlation of the work of the various departments by means of unique and interesting forms of pageantry and dramatics.

12. **To correlate school and community interests.**—In many localities there are two communities, one of the school and one of the town. This is because the school's seemingly main interest—the passing on of knowledge—is far removed from life, its situations, peoples, and experiences. The assembly offers a place for showing the relation of school activities to life itself. The presentation of interesting phases of adult activities—music, art, industry, commerce, travel; and of community life—police and fire protection, Red Cross, and other Health Services; of local history; of public works—educational and recreational facilities, parks, libraries, courts and playgrounds, will help relate the school and its community by proving the practical value of education.

Principles Underlying Assembly Programs

There are principles underlying the development of successful assembly and auditorium activities just as there are principles underlying bridge-building, bookmaking, or football playing. But here, as, in fact, in the entire extracurricular program, the field is so new that these principles have not been scientifically established. All that we have is logic and the experience of those who have worked in the field. The principles discussed below are those common to most of the literature on the subject and on which school authorities are in more or less complete agreement. The methods of putting these principles into practice will be discussed in detail in the following chapter.

1. Assembly programs should have both educational and inspirational value.—The assembly or chapel program of the earlier day was staged almost entirely by the principal; he read the Scriptures, lead the singing, prayed the prayer, delivered the sermon, and made the announcements. Even yet, this appears to be the program in some schools. "Very often (says Pringle) the assumption seems to be that the assembly period belongs solely to the principal, and that he alone knows what is needed; or, when there is a little less prevalence of the monarchial idea of managing matters, a committee of teachers has charge of the programs. In either case, the assumption is that some one besides the pupils knows better than the pupils what will meet their interests and needs."[1]

Frequently, the period is merely "filled in" without thought of the value of the material used. How many of us have listened to assembly programs composed of moralizing exhortations and long lists of announcements. On the faculty of one of the author's early schools were a returned missionary and an ex-preacher and these old "ever readys" were always "there" in

[1]Pringle, R. W. *Adolescence and High School Problems*, p. 311. D. C. Heath and Company.

case the principal himself could think of no sermon (which cases were rare indeed), or in case he "ran out" of announcements. These periods were probably a waste of time for everyone concerned. The material was not interesting, educational, or inspiring.

A program must first of all be interesting or the pupils will not listen to it. They may, it is true, if required, "go through the motions," but this kind of attention is of no real value. The three following clippings (the author could exhibit dozens of similar published statements) from high school newspapers speak for themselves.

"The usual chapel service occupies about twenty minutes of time. Monday, the students noticed an unusual hurrying of the Scripture reading. Very naturally, they were filled with anticipatory dread of a probable lecture. To their delight, the principal announced an orchestral period to fill the remaining ten minutes. Amid the audible glee of the whole school, the orchestra assembled."

"The Wild West Show that Mr. —— mentioned one morning in assembly never did materialize, so we had to satisfy ourselves instead, with a substitute lecture."

"Why is it our assembly always has to be like a church? Why must all of our programs be made up of advice and sermons? Why is it necessary to have outsiders mostly on our program? These three questions have been asked repeatedly of the editor, both orally and by letter. Can you help him answer them? He needs help and needs it badly."

On the other hand, programs which represent only "fun, frolic, and amusement," as described in some school publications, are not any more valuable than the old exhortatory sermons. Stunt programs for "pep" meetings or similar occasions are, of course, exempt from this criticism. But in any case, interest is the key which unlocks attention, and although it is not the only criterion of the value of a program, it is basic.

The function of the school is to educate and, consequently, each department of the school must contribute to this education

if it is to justify its existence. Spending assembly time on programs that do not contribute to the pupil a corresponding return on his time invested cannot be justified.

2. **The program should be educational and not religious.**—The assembly program, because of the variety of religious backgrounds, traditions, beliefs, and suspicions, can never be religious, and any attempt to make it so will meet with well-deserved failure. The main objective of the assembly program is not religion but education. If devotionals are required by the state, these should be very short, should be held at the beginning of the meeting, and should not be considered assembly program material. However, at certain times each year, particularly at Thanksgiving and at Christmas, the programs may very appropriately revolve about personages and events more or less common to all our religious beliefs.

3. **The program should have interesting variety.**—If "variety is the spice of life," it is also the "spice of the program." Nothing is so tiresome as repetition, and nothing will kill the interest of the audience as easily as a stereotyped program which is repeated from week to week. The author remembers visiting the assembly of a large city high school, the program of which consisted of orations delivered by three boys. The order and behavior of the audience was atrocious. At the end of the program, he said to one of the members of the audience, "You boys did not like this program, did you?" To this, the student replied with some heat, "Like it, like it, we ought to. We've heard it three times." The principal explained later that these three boys were preparing for a contest and he thought it would be good practice for them to speak before the school assembly. This was the third time they had delivered the same orations to the same group! This principal was in total darkness as to the educational purpose or value of the assembly program.

There are so many interesting phases of school life and activity

that can be worked into appropriate programs that no school auditorium period need ever be criticized as lacking variety. Not only are there many activities, but the methods of presentation are boundless. Variety in material, form, setting, and presentation help to spell success in assembly activities. The author can show nearly a hundred clippings from high school newspapers which express the thought of this quotation, "Between the various talks, *to break the monotony*, we were entertained by vocal and instrumental numbers . . . " At least the use of these musical numbers represents one step away from "monotonous talks."

4. **The entire work of the school should be represented.**—If the assembly is to be the clearing house for the school and its life, then all recognized activities should be included in its programs. Music, dramatics, and athletics often appear to be the only activities represented. These, because of the nature of the program, their importance in the life of the school, and the ease with which they may be presented, may represent a large part of the assembly schedule, but they should certainly not represent all of it. Every activity in the school interests some one, and its possibilities should be explored and developed for program purposes.

5. **Wide participation in the programs should be encouraged.**—A general rule that all pupils should participate in the assembly programs would be no more reasonable than a rule that all pupils should sing solos, act as traffic police, or play football. Some pupils, because of their lack of talent, probably have no business appearing before an audience. But a worthy ideal is to have as many as possible participate. Not all will be performers before the audience, some will be managers, costumers, scene shifters, and these will receive educational benefit. In many schools, the pupils manage all details of the assembly programs, even to announcing and introducing the various

numbers. While all this is highly desirable in that it represents educational student activity, yet no general rule to govern all times, conditions, and situations should be laid down.

6. The main objective should be the education of the audience rather than the education of the performers.—A thirty minute assembly in a school of six hundred pupils represents three hundred pupil hours, an enormous amount of time, and the programs must be such that these three hundred hours will be well invested. The program will always have important outcomes for the performers, but it can never be justified on this basis alone, any more than an interscholastic athletic team can be justified solely on the basis of its benefits to those who play —because too few participate, those who need these benefits do not get them, and those who do get them do not need them. There are many possibilities for having the audience participate in the program, and these should be capitalized. Every student who attends an assembly program has a perfect right to expect that program to be successful, that is, to make a reasonable return or profit on the time he spends in attending it. Holding assembly meetings in order merely to educate performers is plain robbery of the time of the members of the audience. Of course, the ideal is to schedule programs that have maximum benefits for both producers and consumers.

7. Some definite provision should be made for setting standards for programs.—No one knows what a good assembly program is because standards have not been set. As was suggested before, and as will be discussed later, these standards may be developed by means of competition between the various groups, having pupils rate and grade the program, by arbitrarily setting standards, and in other ways. A critical and constructive discussion of the assembly program may well be a regularly scheduled part of the weekly program of the home room. Suitable recognition should be given to the groups which attain

excellence in material, performance, or in the other elements of the program.

All programs should be required to attain a minimum standard of excellence. These standards should not be too rigid, nor too high, because if all of the activities of the school are represented, and this is desirable, many performers will lack experience in appearing before the public. However, the idea is not to make the programs attempt to rival professional performance in any way, but to insist that in each instance, the performers do the job just as well as they can, considering their age, experience, and other limitations.

8. The number of outside performers should be limited.—The author obtained from hundreds of students of all grades in elementary, junior and senior high school answers to two questions: "What do you like in your assembly programs?" and "What do you not like in your assembly programs?" By far the most frequently disliked program material was that presented by outside speakers.[1] The following answer to the second question is quoted in its original form:

"While a few of our speakers were fine, most of them were awful. My chief objections being: Their subjects too dry. Their manner of speaking uninteresting. They do not understand boys and girls, and on the whole I nearly fell asleep, of course, only to be brought back to earth by a stare from the two black eyes of my report teacher."

Outside performers usually represent high attainment and ability in music, art, law, travel, and other pursuits, and may be utilized if they fit into the purpose and material of the schedule, that is, if they are interesting, educational, and inspiring. The usual moralizing and sermonizing speech by the typical outsider does not qualify under these criteria. Since this is so, then he contributes nothing and merely takes time

[1]The most popular material was class and club programs, short plays, assembly singing, and music—nearly all of which could be classified as "student programs."

which might better be invested in programs that do contribute.

9. Wherever possible, announcements should be kept off the program.—The following clipping from the *Hi-Life* of the Fairmont, West Virginia, High School will indicate this school's attitude towards announcements on assembly programs:

"ANNOUNCEMENTS BANISHED FROM ASSEMBLY"

"Announcements will no longer be given in assembly, according to an announcement by Mr. Buckey. The giving of announcements in assembly has required so much of the allotted time, that the programs have had to be cut short."

"The announcements are now handed into the office where they are printed in a bulletin which is sent to all the group teachers every Thursday, to be read in class."

"This change in the assembly procedure should insure more interesting and longer programs than we have ever had."[1]

How many programs are merely series of announcements, long and confusing! The place for announcements is in the home room or other small group where the pupil who does not hear well can hear and where any misunderstanding can be cleared up. Occasionally, it may be necessary to make announcements in the assembly period, but these will not be scheduled as a regular part of the program. Such instances should be rare.

10. The various forms of demonstration, exhibition, and dramatization should be utilized as much as possible.—What the pupil learns through his ears alone will be less valuable and less permanent than what he learns through his ears and eyes together. Dramatization and demonstration are always interesting because they offer a pleasing change from the usual stage talk. It is surprising the effect that even a few simple pieces of equipment will have in gaining the attention of an audience.

Some types of activities may be presented more successfully

[1]Fairmont, West Virginia, *Hi-Life*, Friday, October 26, 1928.

in places other than the auditorium; the swimming pool, gymnasium, large laboratory, or even the outdoors. If these facilities are not large enough to accommodate the entire school the program may be repeated. In other words, the program should be presented in the most appropriate setting, and this is not always the auditorium. Staging a swimming program in the auditorium is about as reasonable as staging a music program in the swimming pool.

11. **Attractive songs should be used for assembly singing.**—In many assemblies, particularly those represented as "chapels," only religious hymns are sung. Many people seem to feel that the faster the song, the less religious it is, and *vice versa*. Apparently this baseless philosophy is somewhat entrenched in school assembly singing, judging by the number of slow hymns sung. All pupils love to sing, and the selections should not be the slowest tunes in the book, but those which will cause the greatest number of pupils to sing. If the principal will check up on his assembly singing by having assigned students or teachers estimate, six or eight times, during the singing of the song, how many students in each section are singing, he will find that, within certain limits, the slower the song, the fewer the pupils who sing it, and *vice versa*. Nor, should all of the songs used be religious. Many good school song books are now published which contain fine old southern melodies, war songs, sea songs, airs from the operas, well-known semi-popular songs, and others which the pupils love to sing, and a good variety of these will help to guarantee the success of the program.

12. **Assembly programs should be closely supervised by competent teachers and committees.**—The proper utilization of the assembly period is a task which requires a great deal of specialized artistic and practical knowledge and skill, and close competent supervision is essential in the interests of more appropriate material, better settings, and improved performance.

13. The assembly should be held in regularly scheduled periods.—Scheduling the assembly for a regular period will dignify it by classifying it "curricular" rather than "extra-curricular," and will consequently demand that it be of sufficient caliber to justify this inclusion. It should be scheduled in a "good," rather than a "poor," period of the day in order not to handicap successful performance. The morning appears to be the most desirable time for it. In addition to this regular period, programs may be occasionally arranged for such unusual occasions as "pep" meetings, for which a definite schedule cannot always be made far in advance.

14. A full period should be devoted to the program.—In the lower grades of the school, the periods are shorter than in the middle and upper grades, but a regular full period is desirable in each case in order to raise the activity to the plane of the other school activities, and to allow sufficient time for effectively staging a worth-while program.

15. There should be one regular weekly assembly program.—The following clipping from the school newspaper of a high school which claims to have daily assemblies is self explanatory:

> "This week seems to be flooded with treats for our high school students. We are sometimes privileged to enjoy one good program within a week or two but rarely do we have two extraordinarily fine programs within one week."

One good "red letter" program a week is worth a hundred colorless affairs that merely fill in the time. Probably, one regular assembly a week is enough because of the time and energy required for adequate preparation and presentation. An attempt to hold daily assembly programs, except in platoon or similar schools in which these activities are in the hands of full-time specially trained teachers, will meet with failure.

16. An assembly schedule should be made up by the central committee.—Assignments of dates for assembly appearance

should be scheduled in advance in order that responsibility for certain dates be definitely charged and adequate time be allowed for preparation. This schedule may be made available to the entire school by being placed on the bulletin board or published in the newspaper. Reservations may be made for special days and anniversaries, and an occasional "open date" should be scheduled to take care of postponement of programs. There should be few of these postponements, but it often happens that fine material, a visiting musician or actor is then, and then only, available and this material may be advantageously used, thus causing a postponement of the regularly assigned student program.

17. Few or no rigid rules for keeping order in the audience should be set.—Because the assembly audience represents the school family as a whole, many principals insist upon an unusual and unnatural discipline for these meetings in order to impress favorably any outsiders who may be present.

Many schools, for instance, still require the students to march into and out of the auditorium, to march at attention, to make accentuated turns into their respective rows, to remain standing until all are in, etc., occasionally even requiring them to sit with their arms folded as the soldier sits at "attention." In one school the author saw the principal waste some 4000 minutes (five minutes times eight hundred students) in having the students demonstrate "how quiet we can be" by holding their breath for half a minute, repeating the stunt when it was unsuccessful the first time.

The reader will say that this was a silly stunt and that it is not done in many schools. True, but the author contends that it is not much more, if any more, silly than the other stunts indicated above, which are done, to some extent at least, in many schools.

The usual justifications for requiring the students to march

into and out of the auditorium are: (1) to save time, (2) to promote orderliness, (3) to have the students "learn something by acting in concert," (4) to practice fire drill, (5) to protect the smaller pupils, (6) to make a pleasing exhibition or "show," (7) "we have always done it."

Only a little logic is required to show how shallow are these alleged justifications. The first "justification" is not true; the students will enter and leave the auditorium in a natural and orderly manner in a shorter time than when marching. The second is a confession that the students are bad and cannot be trusted to enter and leave the auditorium in the same way they enter and leave their church, theater, or stadium; and (worse yet) that we as their teachers cannot teach them natural orderliness! "Learning something by acting in concert" is logical only when the thing learned makes some definite, direct, and valuable contribution, which in this case it does not do because the student is practising something which he as an adult will never be called upon to do. Because of the fireproof construction required in modern school buildings, fire drills are unnecessary, but even if they were necessary they would neither start from the auditorium nor leave by the auditorium door. The fifth justification is reasonable only if students of greatly differing ages and sizes are together, a situation which is rarely the case. The sixth and seventh justifications are so stupid that we wonder that they would ever be even suggested. The main function of education is to teach the child and not to delight the visitor or warm the principal's heart with an exhibition of student maneuvers; and anything which must be justified on the basis of tradition probably has no justification at all.

Of course, the students should not be allowed to "go roughhouse" on entering and leaving the auditorium, but setting strict and artificial regulations is just as far at the other extreme. If we are training the student for citizenship, we should train

him in procedures and practices that are those, or resemble those, in which he, as an adult, will engage and not those which he, as an adult, will have to unlearn.

In short, there is justification in encouraging and developing good order, but there is certainly no justification in arranging silly and artificial stunts that make no educational contribution. Most of the stunts suggested above represent nothing more nor less than variations of "busy work," variations of requiring students to count to a thousand, multiply impossible figures and fractions, pick up off the floor hundreds of small pieces of paper or confetti, or copy whole pages from *The Congressional Record*.

Prescribing rules of any sort at any time, while it may be necessary, merely means setting up challenges for the violation of them. Assigning teachers to patrol sections of the room or to sit in the midst of the various groups in order to preserve order is beginning the solution of the problem of discipline at the wrong end. It would be more logical to attempt to make the program so interesting and valuable that patrolling to keep order would be unnecessary.[1] Moreover, if the program is poor why should not the audience express its dissatisfaction? Some suggestions to pupils, especially newcomers, about proper methods of showing appreciation may be necessary in developing proper audience attitudes, ideals, and habits, but these do not constitute rigid rules of order.

[1]The survey of student likes and dislikes (page 17) showed that the most unpopular type of program material was "outside speaker." A close second in this list was (school) "discourtesy." These two items were mentioned far more frequently than any of the other seventy-one which the students contributed. No answers to the two questions were suggested in any way to the students. The inevitable inference is, therefore, that there is a high correlation between "outside speaker" and (school) "discourtesy."

CHAPTER II

ORGANIZING FOR THE ASSEMBLY PROGRAM

One of the most important reasons for the comparatively tardy capitalization of the school assembly as an educational opportunity has been the attitude of the school principal towards it. In a study made a half dozen years ago,[1] of the relationship of the principal to the assembly program, Mr. E. E. Evans stated that out of 95 principals reporting, 53 arranged their own assembly programs and about one-half of the remainder were chairmen of their assembly committees, composed usually of teachers, and also that there were "few instances of pupil representation." In short, in approximately three-fourths of the cases studied, the principal *was the program.* He assigned or dictated the program, he scheduled the meeting and he handled it when it was given, with little or no help from anyone. Little wonder the programs were inferior in presentation, stereotyped in form, and poor in material.

Staging an assembly program is staging a dramatic performance, a task that requires great knowledge, skill, and judgment, and much time spent in serious rehearsal. One instant's consideration of the great variety of types of material and methods of presentation will convince the veriest skeptic of the omniscience that any one individual must have in order even to supervise successfully these programs. The busy principal with a hundred details of administration and supervision to worry him, not only does not have the time to handle this program, but with his other responsibilities, can never be expert enough to emphasize fairly, all of the highly specialized activities of the school. And considering the assembly merely an administrative

[1]See Bibliography.

device or convenience instead of an educational opportunity, only limits its usefulness and retards its development.

The time consumed in assembly programs in any school amounts, during the year, to thousands and thousands of pupil hours and, consequently, some serious attempt at making an adequate return on the investment of this time must be made. The responsibility is enormous, once we begin to think of it in totals. For instance, if an hour a week is devoted to assemblies, in a school of five hundred students, the total time spent in a year of thirty-six weeks is 18,000 pupil hours, or 3,000 six-hour days, or approximately seventeen school years of 180 days each! Now, if even half, or one-fourth, of this time is invested poorly, the waste is appalling.

The attitude of principals towards the assembly, as indicated in the first paragraph, is not nearly as common now as it was earlier. The assembly is coming to be recognized as an unworked educational "gold mine," and serious attention is being devoted to intelligent methods and means of capitalizing it as such. More and more, the scheduling, promoting and developing of assembly programs is being considered a highly specialized task—one that requires careful study, persevering experimentation and diligent effort. And only by charging responsibility and demanding results worth the time and energy invested, can this activity be made one of real value to the school and its student.

The appointment, in many schools, of directors of extracurricular activities, and the rapid strides being made in the establishment and development of the position of auditorium director or teacher in platoon and similar schools prove that expertness in this field is being recognized and demanded in the same way that expertness is recognized and demanded in the teaching of French, art, or football. The auditorium teacher or the director of extracurricular activities, naturally, has not

specialized in all of the subjects or activities represented, but she knows the essentials of effective dramatic production, the interests and needs of the pupils, and how to capitalize the one for the educational benefit of the other. Of course, she is familiar with the many sources of material which may be utilized.

Assembly committee.—Probably the best method of handling assemblies in schools which do not have auditorium teachers is through an assembly committee. This committee may be made up in a number of ways, but, in any case, should be duly authorized by the principal. Possibly two or four teachers, including the music teacher or supervisor and the dramatic teacher or coach, since their fields will be represented in all or nearly all of the programs, might be its basis. Technical effects require the experience and knowledge that these teachers can supply. Probably one or two other teachers who have adequate interest, experience and abilities along these lines might be added. The average principal, because of the weight of his authority, combined with his probable inexperience, should not be a member of this committee.

In addition to the teachers, a half dozen, or dozen, of the better prepared students might be added to complete the committee. The main reason for including these students is that they have many contacts with the student body that the teachers do not have and never will have, and these contacts will be of value in the work of the committee. The fact that students are on the committee will also help dispel the attitude taken too frequently that the faculty is "running the whole show," that this activity is but classroom work under another name, and that participation in it is to be avoided, if at all possible. This arrangement will also help to make the school, as a whole, feel that the assembly program is a cooperative educational enterprise and not a formal bookish assignment.

If the school has a student council, this program committee

might well be a sub-committee of the council. One or two of its student members may be from the council itself, possibly the chairman, if a student is to be used in this position. The other members may be chosen from the school as a whole and appointed by the council to the committee. Although members of the assembly committee, these students do not thereby become members of the council. They will probably be upper classmen, but the author can see no reason why they should be. Specialized interests, such as athletics, dramatics, music, or French, should not be represented directly. Students should be chosen irrespective of their connections and they will represent the whole school and its activities, and not specialized divisions of it. Both boys and girls should be members of this committee. The faculty sponsor or sponsors may be appointed by the principal, elected by the faculty itself, or recommended by the council and appointed by the principal in the case of a sub-council as mentioned above.

Work of the assembly committee.—The work of this committee, as has been suggested before, will be to promote, develop, and supervise the entire assembly program schedule. Of necessity, it must hold regular meetings, and be, at all times, close enough to the principal that its activities articulate well with other outstanding activities of the school. Some of the more important responsibilities of the committee will be discussed in the following pages.

Educating the school in the purpose of the assembly.—In case the organization is new in the school, a campaign should be carried on to educate the school and its community in the purposes, principles, and fundamentals of assembly programs. Many of the parents will still look upon the assembly as a period for religious devotions and announcements and they must be taught to appreciate its possibilities as an educational agent. The school, too, may never have known the assembly

program as anything but an attempted religious service, a list of announcements, or some stunts for the generation of enthusiasm for the coming athletic contest. In short, the school, and its community—not to mention the faculty—must be carefully educated in the aims and methods of the modern assembly period. This will be a slow and painful process and especially so to those trained in the old "chapel" days, but it must be done if cooperation and support are to be obtained from the community and the school.

Such an educational campaign may be conducted in a variety of ways. One of the most important of these is by means of school publications—newspaper, magazine, handbook, and yearbook. These publications should show the newer conception of the assembly, its values, and its possibilities. Much of this material is quite suitable for the local papers. Another device is "Parents' Day," or "Parents' Night," to which are invited the parents to see the new type of program. Naturally, much of this material may come from a survey of schools well known for their programs, and additional material will come from literature, books and magazines. Another method of educating is by means of the assembly itself. This may be done by staging a typical old-fashioned "chapel" and following this with a presentation of the new type. If this is done, it must be remembered that emphasizing the advantages of the new is more important than deprecating the old. If records are available, a semester's schedule of the program of the older type might be contrasted with a similar schedule of the newer type.

Giving the students themselves, either through the publications, home room meetings, in discussion classes or clubs, and in other places about the school, opportunities to express their own opinions is desirable. Many interesting debates may be worked out along this line and presented in public speaking and English classes, in home room, and in the assembly itself.

Competition in writing may be developed on such a topic as, "What makes a good assembly program?" Such a procedure gives the school an opportunity to appreciate the contrast itself without the feeling that the faculty is forcing the newer type of program on it. Adding books to the library, clipping stories to be posted on the bulletin board, making references to current books and articles are other methods of presenting to the school the newer conception of the assembly program. The new conception will not have to be "sold" to the school—the school will approve of it heartily and immediately.

The following is a part of a bulletin issued to the students of the Carrick High School, Pittsburgh:

"What is the High School Assembly? And why do we have it? Have you ever asked yourself those questions? What have your answers been? Briefly answering the first, I would say, the High School Assembly is nothing more nor less than one large class composed of teachers and students. We have the High School Assembly in order that the unit organizations —report groups—may be brought together to form that big organization —CARRICK HIGH SCHOOL."

"The Assembly then is the foundation of our school and upon it and within it should rest the highest standards of moral and intellectual training, school spirit and student entertainment. Let us then not forget that this big organization is of far greater importance than any of its units."

Making the Assembly Schedule.—One of the major tasks of this committee will be the making of the assembly program schedule for the semester or year. Probably the schedule should be made for one semester at a time and this will allow for any major readjustment or adaptation that may be necessary. The committee, of course, should not assume the responsibility for the individual programs but should assign responsibility to the various units or groups about the school. The assignment may be made on the basis of groups of various kinds, classes, clubs, activities, home rooms, or teachers. In many schools they may be made on the basis of classes; in the larger schools, probably

on the basis of clubs. This latter division is the more logical because each club represents a highly specialized interest, and this interest will doubtless be the topic of the program offered. Assigning dates on the basis of classes, home rooms, or teachers, is not as reasonable, for a home room or class represents many specialized interests rather than one, and assigning on the basis of teachers violates a fundamental principle of the program, that it be of, by, and for the pupil. Further, assigning it on a teacher basis, has the other disadvantage that the group the teacher represents will not likely be a specialized group, but such a unit as a home room or section of a general group which represents no one particular interest.

It may be advisable not arbitrarily to assign dates, but to ask for voluntary programs. The following bulletin issued in the Gladstone High School, Pittsburgh, illustrates one method of encouraging voluntary programs.

GLADSTONE JUNIOR HIGH SCHOOL

Activity Bulletin

Second Semester 1928–1929

To the Faculty and Student Body:

The Activity Committee and the Assembly Squad is now engaged in the preparation of the assembly schedule of the second semester. Inasmuch as any assembly schedule depends, for its success, upon the active cooperation of both faculty and student body, the committee is calling upon you at this time for your suggestions as to possible programs for this semester.

We are especially interested in arranging for at least a few "entirely different" types of programs. We know you must have some ideas. Let us have them! Let us also have your *active participation* in this work!

Will you volunteer to put on an assembly program for us? Programs, you know, are supposed to evolve from *actual class* work, from special class projects, and from school activities, such as clubs. Unless groups volunteer to do this work, our assemblies cannot be successful.

Give us a helping hand!

This is an excellent means of showing your school spirit. Come on; volunteer to help!

Name of class or club..... Room.....

Teacher.....

Type of program we will put on:.....

.....

.....

.....

Time desired:.....minutes.

Date desired:.....

In making up this schedule the committee will provide for variety, and will not, for instance, schedule a musical program to follow another one of the same type. The committee will offer any and all assistance it can to the groups responsible for the date and will supervise only enough to see that the program to be presented is in good taste, and of sufficient quality and value to justify the expenditure of the time. On the other hand, this committee will not be a "snooping" committee, nor one that develops the program itself. The teacher-sponsor of the club or organization will be responsible for the presentation, and the committee will merely assist in whatever way possible. It might well make up a set of simple rules and regulations or an outline of the elements of a good program and see that each sponsor and group is supplied with copies of this outline. Dress rehearsals are not always possible, or perhaps desirable, and it is better to leave the sponsor and the group on its own responsibility than have the committee sit in judgment at dress rehearsal. It will be too late to make changes anyway and, moreover, such a procedure will hinder the development of the good feeling which should exist between the committee and these organizations. There will likely be few poor programs if the group and its sponsor feel the entire responsibility for the event. This will be all the more likely if a system of competition is

provided so that standards for judging the relative merits of the programs may be set.

The committee should have few rules and regulations concerning the assembly programs, but it might send to each of the groups some such set of simple requirements as the following, in the interest of a better and more efficiently presented program.

1. Time your production at dress rehearsal. Plan to start your program promptly and close it before the period is up. This will leave time for a final curtain call at the end. No program may extend past the closing hour. There is no excuse for poorly timed programs.
2. No encores of any type are permitted.
3. Use as many students as you can, consistently.
4. All students will return to the stage for final curtain call at the end of your program.
5. If necessary to have your performers backstage during the program, see that they remain quiet.
6. See to it that performers are kept away from curtains, scenery, fixtures, equipment, and light switches.
7. Do not permit performers who are not acting to be seen by the audience.
8. Remember the assembly period is not the time for practice.

The schedule should be inaugurated with the stronger and more experienced clubs and organizations; the reasons are obvious. Few of the clubs will have ever attempted a public performance before, and others will need encouragement, especially the organizations composed of the younger pupils of the school. On the other hand, these weaker or newer organizations should not be allowed to be discouraged by the very fine programs of the older organizations. The newer organization, like the inexperienced speaker, should be made to feel that the school is

Figure 2. Masking, which transports us from reality to fancy, makes an especially strong appeal to the instincts of childhood. Here are some inexpensive masks designed and executed by the pupils of School Two, Paterson, New Jersey.

interested in its production, is sympathetic, and does not expect it to compete with older and better prepared groups.

It is good psychology to conserve the interest of the groups in every way possible and not to take a domineering attitude toward them. Consequently, it will be good practice to allow the groups to name their own date, whenever possible. This may be done in the beginning of the semester by sending to each organization a schedule of the dates for the year, and asking each to indicate the date it desires. Probably most clubs will prefer the later dates in the semester because of the additional opportunity for developing programs. This will be true especially in the first semester when the club has just been organized. And there will also be instances in which more than one club will want a certain date. Adjustments will have to be made to accommodate all groups. It may be that some of the smaller and weaker groups will not be competent to stage programs by themselves. In this case, two or three might unite and give joint programs; or a weaker organization might be assisted by representatives from other organizations.

It will be best for the committee to arrange for a few open dates to take care of unusual situations. In order to fill these dates, in case no adjustments are necessary, the committee should be continually provided with material that can be whipped into a program on a couple of days' notice. Such material will consist of music, speaking, and other short numbers for which continued preparation does not have to be made. Special entertainers, both school and community, should be indexed for this purpose. When the schedule is completed a copy is sent to each group represented and another posted on the bulletin board for permanent reference. It may also be published in the paper. It is good practice to send to each club, about two weeks before its number, a program or formal notice to that effect. Although this may be unnecessary in most instances, it may not

only prevent embarrassment but also emphasize the necessity of preparing adequately for this program. In order to avoid possible confusion and error, all changes in this schedule, such as two organizations exchanging dates, must be authorized by the committee.

A bothersome problem for the committee, in many schools, will be the development of a reasonable policy towards more or less undignified programs that are frequently associated with such school traditions or institutions, often well established, as "Hobo Day," "Tacky Day," and "Gypsy Day." Perhaps there may be a place for these programs; if the traditions are strong, they will probably have to be included in the schedule. On the other hand, the development of high assembly program ideals will make these less and less desirable. The same may be said of burlesque programs, take-offs on the faculty, school people, literary and historical characters, and similar purely entertaining features; interesting enough, perhaps, but not educational, instructional, or inspirational. Wholesome fun may be provided in almost any program. There is a place for it, but the committee should see to it that the assembly program does not degenerate into vaudeville slapstick and burlesque.

Competition.—One of the committee's most important tasks will be that of promoting the improvement of assembly programs. We do not know what a good assembly program really is. This, when we consider the thousands of programs given each year in American schools, is a startling statement. But if the reader doubt it, let him take a dozen or fifteen programs, examine them, and then say he is ready to defend his assertions that any three are better than all of the others. The author, in preparing the manuscript for this book, made an exhaustive study of the literature on the subject, analyzed several thousand actual programs, and tried to come to some conclusion as to what constituted a good program. At the conclusion of his

study he was not much nearer a solution than he was at the beginning. We have no set standards for this activity, hence we have nothing by which we can judge a program.

Commonly accepted standards of assembly programs may not necessarily be of any real merit. For instance, interest is not the only criterion of value—a magician's performance may have the utmost in student interest, but be without particular educational or inspirational significance; number of participants is not necessarily a good criterion of merit—the participation of one hundred students in a mob scene may not inevitably be of any benefit to them; and similarly, neither are the opinions of faculty members or principal demonstrable standards of assembly program excellence.

One of the best methods of improving anything is by means of wholesome competition. When we compete with others in a race, debate, or contest of any kind, we are motivated to do our best. This motivation is usually lacking when we just merely do the thing without being under the stress of competition. The racer can run faster against good stiff competition than he can against time; the team can play better against a good team than it can against the scrubs; and the debater, orator, or music contestant can do a better job of it when he meets actual competition than when he just practices. This is because he calls upon his reserve power which normally is not needed or used.

Naturally, too, such competition adds interest and zest to any project. How few citizens, for instance, attend the early fall practice football games of a school or college, and how many times this number attend when the practice games are over and good stiff competition appears. Such competition, then, adds to the interest of the programs, whether we be participant or spectator. If we could challenge the pupil in arithmetic, foreign language, English, or science as he is challenged on the football

field, tennis court, or debating platform, we would certainly do a much better job of teaching him his formal lessons than we are doing today.

A second main value of competition is that it demands that standards be set. If there is competition, judgments as to the relative worth of the competitors must be made. One side is better, in the various phases, than the other and it is likely a total of these advantages spells a victory for that side.

Now, let us apply this program of competition to our assembly programs. The committee should start wholesome competition among the school groups for the honor of putting on the best assembly program. It will offer a suitable award, or better yet, several awards to the groups that are adjudged the winners. There might be one winner with several others as "Honorable Mentions," or second, third, and fourth places, in order to increase the possibility for any room placing in this competition. This would make it more interesting because of the added possibilities for recognition. The award could be a fine cup, suitably engraved. This cup might be kept in the home room winning it or be displayed in the school's trophy case, with an appropriate explanation, copy of the winning program, picture of the group, roll of the members, and other interesting details. Another type of award might be a certificate, suitably framed, giving the details mentioned above. A pennant might be awarded. A small pin with school assembly letter, color, or monogram might be awarded to each member of the winning group, to be worn until another contest is staged. Other awards might be a sum of money to be used in the group's purchase of books and materials in furtherance of its interests, activities, and programs. A free trip to some neighboring point of interest and value, such as a museum, library, art gallery, or some educational exhibit or spectacle, is another type of suitable award. In any case, the award must be attrac-

tive enough so that those who win will not be easily and successfully ridiculed by other pupils who feel that they missed little because they did not win. Wide publicity should be given through school and community publications, and in other ways.

Naturally, any such competition must be judged, and hence standards will have to be set. Although these standards may be determined by an officially appointed committee, it would be wise to have the entire school help to set them. Not only will the school be more interested in the plan because of its participation in the development of these standards, but it will be more educated in what the assembly program should be, because of having thought constructively about it. The committee might take the various suggestions offered, put them into suitable form and have the entire school ballot on them. Debates, home room discussions, newspaper publicity, and even assembly projects might well be built around the setting of these standards.

By the nature of the case, having to compare September's programs with those of December, or January, the later programs will have the advantage because of their recency. Consequently, a score sheet or table will be essential in order that rating and scoring may be made and filed away until time for final consideration. Two possibilities are here evident. One is to have the ratings made by the school at large, each pupil using a copy of the rating sheet, and these figures taken and averaged for the final mark. The other alternative is to have a committee rate the programs. This second plan would be the more easily administered, and would likely represent more competent work, although the school might lose something because it did not do the actual rating of each program. The following "Assembly Program Ballot" is used at the Senior High School, Ambridge, Pennsylvania.

ASSEMBLY PROGRAM BALLOT

Date..... Judge.....
Home Room..... Score.....
Club.....

I. Originality
   (a) variety of program
   (b) proportionate participation
II. Presentation
III. Interest of Audience
IV. Value to Audience
V. Time
Remarks:

Any program will be based upon two major elements, material and presentation, and these may be easily broken up into smaller items or elements. In order to suggest one possibility, the following rating scale is included. It is admittedly not a finished product, and some of its defects will be discussed later, but it is at least an attempt to get closer than we are now to an answer to the question, "What constitutes a good assembly program?"

ASSEMBLY PROGRAM RATING SCALE

Harry C. McKown

DIRECTIONS: Read the definitions of the various items listed below. Listen to the entire assembly program, and then rate it, as a whole, on the various items of the following classifications. Under "QT" (Quantitative Translation) place the figure which represents your rating of each item. Add these figures for a "TOTAL SCORE."

	Highest	High	Middle	Low	Lowest	QT
	5	4	3	2	1	
Material						
Appropriateness						
Interestingness						
Originality						
Quality						
Variety or unity						
Resourcefulness						

Presentation

Attractiveness .....
Characterization .....
Excellence of performance .....
Originality .....
Resourcefulness .....
Stage effects or equipment .....

Estimated value in achieving the following purposes, objectives, or values

Unify the school .....
Educate school in integrating knowledges, ideals, attitudes .....
Motivate and supplement school work .....
Inspire to worthy use of leisure .....
Widen and deepen pupil interests .....
Develop aesthetic sense of pupil .....
Instill desired ideals and virtues .....
Develop self expression .....
Recognize worth while achievement .....
Promote intelligent patriotism .....
Correlate school and community .....

TOTAL SCORE .....

DEFINITIONS

Appropriateness—Suitability, timeliness, fitness, tastefulness
Interestingness—Effectiveness in attracting and holding attention; charm, impressiveness
Originality—Freshness, novelness, creativeness, inventiveness

Quality—General caliber, character or excellence
Variety or unity—Pleasing and suitable variety; or one unified purpose or theme
Resourcefulness—Skill in adaptations; overcoming limitations
Attractiveness—Success in exciting interest and captivating attention; delightfulness
Characterization—Interpretation, delineation, rendition, dramatization
Excellence—Evidence of thorough preparation; articulation of parts
Originality—Unusual, novel, or clever methods of presentation
Resourcefulness—Ability to capitalize available means and materials
Stage effects or equipment—Suitability, originality, accuracy and completeness.

It may be argued that the two sections, "material" and "presentation," are but the mechanics by which the values and purposes are attained, and that the main judgment should be made upon the results and not upon the mechanics. This is true, but these first two are included to indicate some of the elements which go to constitute successful programs and to include some items that are more possible of judgment than extents of the outcome themselves. Of course, the real value of the program is not to be found in the quality of its material, nor in the excellence of its presentation, but in the attainment of the purpose for which it is staged.

It is fairly easy to rate a program on the items in the first two main sections of the scale. But it is conceivable that a program which rated high in material and expression might rate low when measured in terms of the purposes or values of the assembly program. It will be seen at once that the third part of the scale represents changes, amounts, or extents, which cannot be accurately measured. For instance, we have no measure of the extent of "unify the school," "widen and deepen pupil interests," "develop aesthetic sense of the pupils," or "correlate school and community interests." These are more subjective than objective in nature, and are admittedly difficult to measure.

Consequently, we must make a rough estimate of the extent to which the program has contributed in developing them. Arbitrary ratings will be necessary, but these will be alike in that they will be arbitrary in all cases, and because all programs will be judged on the same scale, the difficulties faced will be more or less equal in all situations.

A second possibility of weakness of this scale is that it presupposes that the items composing it are all those of value. This may or may not be so. But they do represent what the author found in an exhaustive search of the literature, and those which competent thinkers in this field have advocated as being objectives and values of the assembly program. In any case, again, they represent uniform requirements for all programs, because all programs will be rated upon all of them.

Such a rating would also presume that these items are of equal value. But we have no way of determining whether "unifying the school" is more important or less important than "developing the pupil," or whether "motivating and supplementing school work" is more or less important than "instilling commonly desired ideals and virtues." Further, certain types of programs will tend to emphasize certain objectives and relatively to neglect others. For instance, an Armistice Day program will certainly do more to "promote an intelligent patriotism" than it will to "develop the aesthetic side of the pupil," and a "music program" will do more to "develop the aesthetic side of the pupil" than it will to "promote an intelligent patriotism." All this is true, but at the same time, in the judging of a number of these programs, these gross errors or misemphases would doubtless spread out equally and evenly so that by using the same table containing a dozen or twenty items on a dozen different programs, no great misemphasis of value, due to particular type of program, would result.

On the other hand, the fact that there are several rather

definite purposes or values to be obtained, and the fact that the pupils know what these are would indicate that the groups would work more directly and definitely towards these goals; and further, because they know that a program which achieved, approximated, or approached several of them would be worth more when rated than a program which approached or approximated only one or two of them, the group would endeavor to achieve as many as possible. In short, no group would be handicapped in any way because of the narrowness of the aims of a particular program.

Types of programs.—While a discussion of types of programs is not essential to this chapter, because almost the entire book is made up of representative types, because these programs may be classified in many different ways, and because many programs might be classified in several different groups, nevertheless, a brief listing will show the range and variety of these representations.

Activities	Miscellaneous
Alumni	Music
Boosting	Outside Talent
Campaign	Parents and Patrons
Class work	"Pep"
Community Interest	Recreational
Current Interest	School Interests
Departmental	Senior
Faculty	Special Days
Health	Sportsmanship
Informal	Testimonial
Inspirational	Vocational
Installation	Welfare

Unified theme program.—A program may be based upon a single theme and the speeches, debates, demonstrations or

dramatizations all center around this. The typical club, departmental, or special day program will be a unified theme study. An extension of this idea is the development of a theme which is followed throughout a number of programs. For instance, the Woodbury High School, Woodbury, New Jersey, chose as its main assembly topic for 1927-28, "The Contribution of Education to World Unity," and selected as its slogan, "Education Deals with Truth." The following schedule shows the sub-topics used during the year. Each one of these was built into the central theme suggested.

October—Language
November—Science and Invention
December—Dance and Games
January—Literature
February—History
March—Mathematics
April—Art, Music, Manual and Household Arts
May—Government

Of course, the use of unified theme programs does not mean that all of the programs of the year must be based upon it. In the above mentioned program, it will be seen that only one program a month was used in developing the main theme.

Another fine example of this type of program is that developed at the Senior High School, Johnstown, Pennsylvania. Six individual programs were planned and given about two weeks apart. The general topic was, "Man in the Making," and the six sub-topics were as follows:

The Dawn of Civilization
Travel and Communication
Business and Finance
Science and Invention
Politics and Power
Literature

The home room as a source of assembly programs.—Many schools now schedule a home room period once a week. These programs are limited in space, materials, equipment, and musical

accompaniment, but in a small way they are really assembly programs for the particular groups which stage them. And nearly all of the programs of this book may be presented, or adapted for presentation, in these home room periods. Although this period should be utilized primarily for educational benefit for the members of the home room, and should not be considered a training ground for assembly programs, yet it should certainly be regarded as a possible fruitful source of assembly material. If a home room program has outstanding merit, it should be polished and presented to the entire school. Not all programs will be of caliber worthy to justify their presentation in the general assembly, but probably all of them will contain elements or numbers that are worthy of such presentation. The establishment of a policy of capitalizing appropriate material from the home rooms will not only help to educate the school in worthy assembly ideals, methods, and materials, and also raise the standards of these presentations, but should also motivate such home room work.

Time of program.—It has been already suggested that if the assembly program is to be attractive and is to hold the interest of the students, it must be scheduled in "good" and not in "poor" periods. Several investigations have been made of the time utilized, and every period of the day, as well as time before and after school and during the noon recess, have been found to be used. On the whole, the period most frequently used appears to be the first, second, or third period in the morning. Many schools schedule these programs immediately after luncheon. Those schools which have a daily activities period use one of these periods for the assembly program. The committee need not cause trouble over the period, because this might hinder rather than help its work. The main concern of the committee is not with the period but with the program presented, and a good program will be attractive in any period.

A full period should be utilized for the program. The use of a shortened period will militate against the success of the program, because it looks as though the activity were not considered worth a whole period. A full period once a week appears to be good practice. In case the school is composed of more than one section and programs have to be repeated, the necessary readjustments can be made. In summary, scheduling the program for a full period, at a desirable time of day, once a week, will dignify the activity and increase its possibility of success.

Articulation.—The assembly schedule should readily articulate with the important issues of the day, whether they be campaigns for Better Speech, Courtesy Week, Club Membership Drive, Special Day Celebration, Art Exhibit, Football Game, or other similar school cause. This will mean that the committee will have to work hand and glove with the other interests of the school, particularly the student council and the administration, in the matter of making or adjusting the schedule. The committee will also require the expert assistance of such school departments as Drama and Music, in case these are not represented in its organization.

Exchanging programs.—A very interesting recent development, which promises great possibilities in the future, is the exchanging between schools of assembly programs. In the larger cities this may be more or less easily accomplished because the various schools are not very far apart. But even in smaller cities in which there is only one high school, these exchanges are being planned and made. For instance, four schools of West Virginia—Fairmont, Fairview, Mannington, and Grafton—have for two or three years exchanged programs with each other.

Mr. W. E. Buckey, Principal of the Fairmont Senior High School, in a letter to the author, described and evaluated their most recent exchange as follows:

"These schools are nearby, not over twenty miles away, and it seemed easy to arrange for exchange of visits.

We found it was a great benefit to our school, (1) because it established better relations, (2) because it gave special encouragement to our orchestra, the thing we especially desired, and (3) because the incentive to do good work was a natural one. The situation was real and life like.

When Grafton came to us they provided a Band Program. We had no band then and asked them to help us stimulate a movement for ours. In six months we had one of the nicest high school bands in the state.

The program provided by Mannington High School was excellent and well received, being a novelty-music program sponsored by the Supervisor of Music. We were glad to have the stimulus which this gave to music in our school.

The Fairview program, two special numbers by their orchestra, a dramatic skit, and several numbers by a male quartette, was much enjoyed, and was of special interest to us because of our visit to their school.

We believe that the idea of exchange of assembly programs is a good one . . . and we are planning to continue the practice next year."

Scrap book.—This committee should keep a complete record of all of its assembly programs and activities. The best form for this will be a scrap book in which the programs may be pasted. Newspaper and similar reports of them, estimates of their success or effectiveness, the number of participants, and other explanatory comments may also be included with each of the programs. Probably this book should be classified, indexed, and cross-indexed in order to facilitate later consultation and study.

Assembly rules for students.—No student is fitted entirely, by original nature, to be a worthy member of an assembly audience; he must be trained in the desirable ideals, attitudes, and habits. But making hard and fast rules for assembly conduct, as has been suggested before, merely means setting up challenges for the pupils. A most interesting and original plan for educating the school in proper assembly etiquette is that indicated below, developed at the Gladstone Junior High School,

Pittsburgh, under the intelligent guidance of Miss Marie R. Messer, Director of Activities. The various items of this ballot were discussed and voted upon by the pupils in their home room meetings.

GLADSTONE JUNIOR HIGH SCHOOL

Subject: "Vote on Assembly Rules Proposed by Home Rooms"

NOTE: If your group desires to vote for the rule proposed, place "yes" beside it; and if opposed to the rule, place "no" beside it.

1. Rules for going to assembly:
   - A. Arrive in the auditorium as soon as possible .....
     Arrive in the auditorium 7 min. after bell rings .....
   - B. Provide a regular seat for each pupil .....
     Provide a regular row, but not a regular seat, for each pupil .....
     Provide special seats up front for all performers .....
     Provide special seats for all guests .....
     If a guest comes in, give up your seat to him .....
     If a faculty member has no seat, give up your seat to him .....
     Permit pupils to sit wherever they desire .....
     If someone has your regular seat, take another; don't quarrel over it .....
     Move into center as soon as you enter the row .....
   - C. Don't push or shove going in or out of the auditorium .....
   - D. Arrive quickly, quietly, on time .....
   - E. All pupils sitting on right, enter by going down right aisle, etc.....
   - F. If pupils are late:
     1. Don't permit them to enter at all .....
     2. Permit them to enter between numbers if they have a good excuse .....
     3. Permit them to enter between numbers if they have a written excuse .....
     4. Keep them out of assembly permanently if late more than twice .....
     5. Latecomers should come in quietly, without attracting attention; they should take empty seats *in the back* .....
     6. Faculty members should get to assembly on time with their classes .....

2. Rules while in the assembly:
   A. The group should come to order at once, as soon as the president rises and comes forward on the stage .....
   B. It should not be necessary for any faculty member to call the group to order to begin assembly .....
   C. All performers should be accorded every respect and courtesy possible. They should never be jeered or laughed at for mistakes .....
   D. All performers should
      1. Remain backstage during entire assembly .....
      2. Be permitted to come into assembly when their number is over .....
      3. Be permitted to remain in assembly until their number is called .....
   E. Applause:
      1. Should be always given in the form of the hand clap (no other way) .....
      2. Should clap only a reasonable amount of time. Discourage prolonged clapping .....
      3. Clap only to show appreciation or enjoyment of the program .....
      4. Never clap: Announcements .....
         Devotional Exercises .....
         Our Flag .....
         "Faculty Scoldings" .....
      5. All hooting, hissing, stamping of feet, whistling, "horse laughs" shall be forever prohibited .....
   F. Talking:
      1. No talking at all during assembly .....
      2. No talking between numbers .....
      3. Faculty members should refrain .....
      4. Permit talking between numbers .....

How much more sensible is some such plan as this than the attempt to enforce a rigid set of "Thou Shall Nots," issued by the principal's office!

A very interesting and unique ceremony, "The Accolade,"

Figure 3. Successful assembly programs are based upon good acting. Here the members of an elementary school class are learning expression by practicing it. Note the various articles of equipment which help to give the practice an air of reality.

by which a person is made an honorary alumnus of the school, is used by the students of the Carthage, Missouri, High School, to show their appreciation for speakers or performers who especially appeal to them. When the students show their desire to so honor a speaker or performer, the principal gives a signal at which the students rise, raise their arms above their heads, clasp their hands as in a handshake, and shake them gently while saying, "Mr. X, we're glad you came this way." The ceremony is a most impressive one to a speaker so honored.

Sub-committees.—It may be necessary, because of the nature of the work and the size of the job, for the committee to assign certain highly specialized duties and responsibilities to sub-committees. For instance, a stage crew is probably essential, if one does not already exist in the school. This crew will be responsible for arranging the stage for the production, shifting scenery, operating the curtain and lights, developing mechanical equipment and effects, cleaning up the stage after the program, etc. Another sub-committee might be charged with publicity. This group advertises the programs on the bulletin boards, in the school publications, and in other ways. A sub-committee might be in charge of the "Scrap Book" containing the permanent records of the committee. Still other sub-committees might be appointed as the work warranted.

Stage equipment.—Nearly all auditoriums are equipped, to some extent, at least, with stage scenery, and additional settings may be provided by the committee. Most of these sets can be built by the stage crew and painted by the art club or under the direction of the art teacher and the dramatic coach. There is really no necessity for a very great expenditure for this equipment. Large and complicated sets which can be used but once are not worth the time and trouble required to make them.

There should be, however, a permanent supply of such properties as chairs, benches, throne, tables, steps, pillars, fence,

trellis, pictures, windows, gate, fireplace, and similar equipment that is constantly needed. These may be repainted or redecorated, if necessary. Similarly, a permanent wardrobe might be started. The addition of only a few pieces each year will result in a few years in a reasonably large wardrobe. This equipment and material should, in the interest of its being properly protected and cared for, be under the supervision of competent committees.

In short, the assembly schedule should be definitely and logically engineered by a committee composed of interested and competent teachers and students. Nothing should be left to chance or happenstance. All phases of the activity should be studied in the interest of efficiency and improvement, and to the end that the enormous amount of time invested in it may return a commensurate educational profit.

Mr. N. A. Smith, Principal of the Senior High School, Ambridge, Pennsylvania, after three years' experience with an "Assembly Committee," writes as follows:

> "One of the standing committees of the Council is the 'Assembly Committee' whose duty it is to schedule the assembly programs, set the stage in proper condition, judge the programs and award the pennant to the winners. The student chairman of the Committee introduces the chairman of the home room or club which is presenting the program of the day.
>
> We find that high school pupils can assume and carry a great amount of responsibility very well if they are only given a chance to do so and are given proper faculty supervision. We would not think of reverting to the traditional assembly where the principal or faculty is the center of attraction."

Many schools are making use of an assembly committee, and doing it successfully. The thought of the above letter can be duplicated by fifty others in the author's files; and in these files there is not a single letter condemning this organization or reporting its failure. Of course, this does not mean that it has never failed; there probably have been failures. But it is

significant that, in response to a direct inquiry to several dozen high school principals, whose schools have this type of organization, not a single unfavorable reply was received.

A Calendar of Special Days

The following rather complete calendar of special days is included in order to suggest possibilities for many assembly programs. Many of the items concern personages, events, and activities not frequently recognized in school programs. For instance, Noah Webster, Andrew Carnegie, Madame Curie, and Kit Carson, though more or less well known to school people, are rarely included in assembly activities. There is no reason why these and many others should not be. Each represents interesting and valuable contributions, knowledge of which will enrich the life of the boy or girl. The same holds true of other anniversaries listed. From year to year, other days, in addition to those major days usually celebrated, may be observed by the school with appropriate assembly programs. These "other days" are less important and consequently need not be celebrated each year.

In addition to "special days," 135 different "special weeks" are more or less commonly recognized and observed. April, for instance, has been credited with fourteen of these "weeks." Of course not nearly all of them are observed in schools, but many of them are. Such "weeks" as Education, Thrift, Music, Book, Picture, Clean-Up, Safety and Fire Prevention are well known and commonly celebrated by appropriate campaigns, contests, exhibits, publicity of various kinds, and home room and assembly programs. Two other weeks which are just beginning to be developed are "Boys' Week" and "Girls' Week." A varied program of observance of both "special days" and "special weeks" will add interest and value to the assembly schedule.

Calendar

SEPTEMBER

2—Eugene Field
5—Labor Day (date varies)
6—Lafayette
10—Battle of Lake Erie
11—Harvest Festival
12—Henry Hudson
13—Pershing; Battle of St. Mihiel
14—"The Star Spangled Banner" (Francis Scott Key)
15—James Fenimore Cooper
16—Pilgrims Sailed in Mayflower, 1620
17—Constitution Day; Constitution Week; Washington's Farewell Address
18—Washington Laid Cornerstone of Capitol
22—Emancipation Proclamation
23—First Day of Autumn
25—Balboa Discovered Pacific Ocean, 1513
28—Temperance (Frances E. Willard)
29—Leif Ericson

OCTOBER

2—Ferdinand Foch
3—Miles Standish (Died, 1656)
4—Jean François Millét
5—First Cotton Exposition (Industries)
6—Jenny Lind
7—James Whitcomb Riley
9—16; Fire Prevention Week; Safety First Week
11—21; National Picture Week
12—Christopher Columbus
14—William Penn

15—Publius Virgilius Mare—Virgil
16—Noah Webster
17—23; Red Cross Week; Surrender of Burgoyne at Saratoga, 1777
19—Surrender of Cornwallis at Yorktown, 1781
20—John Dewey
25—Geoffrey Chaucer (Died, 1400)
27—Theodore Roosevelt
31—Hallowe'en

NOVEMBER

1—All Saints Day
2—Benvenuto Cellini; Daniel Boone
3—William Cullen Bryant
4—Navy Day
5—Election Day (First Tuesday after first Monday); Citizenship Week
7—Marie Sklodowska Curie
9—15; Book Week (date varies); Education Week
11—Armistice Day; Indian Summer
12—19; Father and Son Week
13—Robert Louis Stevenson
14—Robert Fulton; Booker T. Washington (Died, 1915)
15—Articles of Confederation Adopted by Continental Congress, 1777
17—23; American Education Week (date varies)
19—George Rogers Clark; Lincoln's Gettysburg Address
21—Mayflower Compact Signed, 1620
22—Saint Cecelia, Patron Saint of Music
25—Andrew Carnegie
27—Thanksgiving (Last Thursday in November)
29—Louisa May Alcott
30—Samuel Langhorne Clemens (Mark Twain)

DECEMBER

1—Courtesy Week (date varies)
2—Monroe Doctrine in Congress
3—Health Week (date varies)
6—Saint Nicholas—Patron Saint of Children
8—Joel Chandler Harris
9—John Milton
10—William Lloyd Garrison
12—Washington, D. C., became permanent U. S. Capital, 1800
16—Ludwig Von Beethoven; Boston Tea Party
17—John G. Whittier; First Aviation Flight
21—Forefathers Day—Landing of the Pilgrims; First Day of Winter
24—Christopher (Kit) Carson
25—Christmas Day
26—George Dewey
27—Louis Pasteur
28—Woodrow Wilson

JANUARY

1—New Year's Day; Paul Revere
4—Jakob Ludwig; Karl Grimm
5—Stephen Decatur
6—Joan of Arc
8—First Wireless across the Atlantic
11—Alexander Hamilton
12—Edmund Burke
15—Completion of First American Locomotive
17—Benjamin Franklin (Thrift Week)
18—Daniel Webster
19—Robert E. Lee; Edgar Allen Poe
21—Stonewall Jackson
22—Better Speech Week (date varies)

24—Gold discovered in California
25—Robert Burns; First telephone conversation between New York and San Francisco
27—Wolfgang Amadius Mozart
28—Sir Francis Drake
29—William McKinley
30—Walter Johannes Damrosch
31—Child Labor Day; Franz Schubert

FEBRUARY

2—Ground Hog Day
3—Felix Mendelssohn—Bartholdy; Sidney Lanier
4—Charles A. Lindbergh
7—Charles Dickens
8—John Ruskin; William T. Sherman
11—Thomas A. Edison
12—Abraham Lincoln
14—St. Valentine's Day
15—21; Good English Week; Maine Memorial Day
19—Copernicus—founder of modern Astronomy
21—Alice Freeman Palmer
2—George Washington; James Russell Lowell; Sir Robert Baden-Powell; National Song Week
26—Victor Hugo; William F. Cody (Buffalo Bill)
27—Henry Wadsworth Longfellow

MARCH

1—Frederic François Chopin; Augustus Saint Gaudens
2—Sam Houston; Texas Independence; DeWitt Clinton
3—Alexander Graham Bell
4—United States Constitution declared in effect; Inauguration Day
5—Boston Massacre; Correggio (Died)

6—Michaelangelo; Alamo Massacre; Philip H. Sheridan
7—Luther Burbank
9—Battle of "Monitor and Merrimac"
12—Post Office established by Congress, 1789
13—Joseph Priestly
15—Andrew Jackson
16—James Madison
17—Saint Patrick's Day
18—Americus Vespucius
19—David Livingstone
21—Vernal Equinox; Johann Sebastian Bach
22—Sir Anthony Van Dyck; Rosalie Marie Bonheur
23—Patrick Henry's famous speech, 1775
26—Robert Frost
30—Alaska purchased from Russia; "Seward Day" in Alaska

APRIL

1—All Fool's Day (Fun Day)
2—Hans Christian Andersen
3—John Burroughs; Washington Irving
5—Sir Joseph Lister
6—Raphael Sanzio; United States entered World War
7—Discovery of North Pole
10—William Booth
12—Henry Clay
13—Thomas Jefferson
14—First edition of Webster's Dictionary, 1828
15—21; Clean-up Week
16—21; "Be Kind to Animals" Week; Wilbur Wright
18—Paul Revere's Ride, 1775
19—Lexington and Concord; Patriot's Day
21—John Muir
22—Arbor Day

23—29; American Forest Week; William Shakespeare
24—National Wild Flower Day
25—Guglielmo Marconi
26—Daniel Defoe (Died, 1731)
27—Ferdinand Magellan (Died, 1521); S.F.B. Morse; U. S. Grant
30—Washington inaugurated first President, New York, 1789

MAY

1—May Day; National Health Day
2—Leonardo da Vinci (Died, 1519)
4—Bird Day; John James Audubon
5—Arbor Day
6—12; National Music Week; Robert E. Peary
7—Robert Browning
9—Mothers' Day (Second Sunday in May); R. E. Byrd
12—Florence Nightingale; Dante Gabriel Rossetti
15—First Air Mail Service, 1918
16—Joan of Arc
18—World Good Will Day
21—Albrecht Dürer; Lindbergh's Flight to Paris
22—Wilhelm Richard Wagner
25—Ralph Waldo Emerson
27—Julia Ward Howe
28—Jean Louis Rodolphe Agassiz
30—Memorial Day
31—Walt Whitman

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[1]Contains reprints of the articles by Davis, Fretwell, Evans, Weintrob, Bettes, and Rogers, included in this bibliography.

Such cities as Gary, Dallas, Akron, Kansas City, and others which have adopted the platoon plan, publish books containing programs for use in the auditorium, and these are purchasable at a nominal price. A number of states also issue bulletins and smaller publications of suggestions and material, and, while much of this material concerns special days, some of it concerns programs in other fields. The best source of motion picture films is *One Thousand and One Non-Theatrical Films*, published by The Educational Screen, Inc., Chicago and New York.

CHAPTER III

METHODS OF PRESENTATION

Principles of Good Program Making

It is not within the compass of this book to discuss the many and varied matters pertaining to the technique of dramatic production. These will be found in any of the dozens of good books available. It is, however, within the scope of this book to mention, very briefly, a few well established principles that should be followed in developing and presenting the individual assembly program.

In the first place, it is reasonable that the material presented shall be suitable to the age and understanding of the students who compose the audience. Staging a complicated first aid demonstration for a group of lower graders would be as sensible as staging some childish charades for senior high school students.

A second principle is that the program should be and look as natural as possible. Naturalness depends upon naturalness of form and naturalness of setting. A series of formal talks does not represent a natural program even though the material be worth while. It represents formality and artificiality. A typewriting contest, a dramatization of good manners, an explanation (in a conversation) by one pupil to another, a student council in session, a staged orchestral practice, a demonstration of resuscitation or bandaging in simulated accidents, or the explanation of some exhibits to visitors—these represent naturalness of form. How much more interesting are they than mere discussions.

Naturalness of setting is also necessary. A typewriting contest or a tumbling exhibition in a parlor would be incongruous, to say the least. A good setting often "makes" a playlet. In most schools not a great deal of scenery and equipment is provided. Further, not a great deal is necessary. The use of a few appropriate decorations will hide almost any set of stage scenery, anyway. For instance, for a Hallowe'en program, the stage may be decorated with "spooks," some of which may be set in action by the use of an electric fan in the wings, or jerked strings. Corn stalks, pumpkins, leaves and branches, and yellow colored lights may also be used as decorations. A campfire scene may be arranged by pitching a tent, and building a "stage" fire in front of it. A few common pieces of camping equipment may be added. A chemistry laboratory may be represented by a few bottles, jars, and other equipment; an office, by a desk or two, a few chairs, a waste paper basket, and a calendar. These "clothe" the production appropriately.

In the third place, as has been emphasized before, any program should have variety. It should not be made up exclusively of demonstration, dramatization, debating, or speaking. This is especially necessary if it concerns one central theme only. Even in a program of music there must be pleasing variety.

Fourth, some opportunity for the audience to participate should be provided, in the devotionals, in the singing, in tests, in personal applications of the material, in judgments of values of various items, and in other ways. "It is More Blessed to Give Than to Receive," as stated by the Great Teacher, is sound psychologically as well as spiritually. If I participate in the production of an article, my interest is the greater because I "gave" of myself in the making of it.

Further, a reasonably high standard in the mechanics of presentation should be attained. To a certain extent this will depend upon the age and experience of the performers, and no

standards which will be inconsistent with their ability and aptitude should be required. But much time can be wasted in rehearsing. There is a point of diminishing returns beyond which rehearsal is wasteful. The author has serious doubts, for instance, that the time taken to prepare and produce the average high school play or operetta is always, or even often, necessarily well invested.

If these various activities represented in the operetta—learning the dances, designing the scenery and the costumes, or practicing the music—are done in regular classes (and not at the expense of the regular work for which the teacher is held responsible, and not at the cost of slighting those students who are not in the operetta cast), there may be less argument against it. Further, if this work, done by the pupil, is functional, it may be justified. However, if it represents merely dancing learned that, as an adult, he will not use, costumes designed that he will not wear or make again, or music that adds nothing to education and experience, then it is of no more value to the student than a knowledge and practice of football is to the football player, who, as an adult, will never play football. In short, if the pupil learns only activities that he, as an adult, will not do, his spending of several weeks in obtaining this education represents an expensive investment. Moreover, if the regular organization of the school is broken into for a couple of months, or if the teachers and principal are required to spend all their evenings during this time in watching or directing rehearsals without being given proper recognition for it, then this activity cannot be justified.

A last important principle is that the assembly program shall include much good music. The average pupil will never have a single lesson in music of any kind, but, through the assembly program, he will have an opportunity for learning something about this all-important field which will be represented, more

or less, in every week of his life. There should be variety both in type and in presentation. It may be provided by the various school and community organizations, individual musicians, or the radio and victrola. And last, but not by any manner least, there should be an abundance of assembly singing.

Devices for Presenting Assembly Program Material

Talk.—The simplest form of presentation is a discussion of some topic. Probably this form has been, and still is, overused in assembly programs. However, there will always be a place for it—a description of a trip to a bank, or a vacation experience, a discussion of good sportsmanship, a plea for school spirit, a report on some item of school interest, or an explanation of some new regulation or tradition. Wherever possible, however, this talk should be accompanied with demonstration, dramatization, exhibition, or illustration in some form.

Conversation.—Many of the topics usually covered in talks, in fact perhaps all of them, may be presented in more interesting form by staging "conversations" about them. Two or more students meet each other on the stage, stop to talk, and, after a brief conversation of nothing in particular, lead into the subject of their presentation and discuss this; or one student may call another over the telephone, both telephones being visible at opposite sides of the stage. Usually one of the students is the questioner, the one who knows little about the topic, and, in this respect, represents the audience; the other knows and explains. His explanation is assisted by sensible questions and comments from the one who does not know. Another type of this plan has been called a "quiet debate." Each student represents an item, cause, or profession, and they enlighten each other. For instance, such conversations may be staged between Columbus and Lindbergh, Byrd and a Shipbuilder, Democrat and Republican, Parent and Pupil, Carpenter and Bricklayer,

Figure 4. Shadow plays, with both human and cut-out characters, are becoming very popular. Here is illustrated Scene IV, "Under the River," from the cut-out shadow play, *Tom, the Water Baby*, a dramatization of Kingsley's *Water Babies*, presented at the Fairmount Junior High School, Cleveland.

Landlord and Tenant, Aviator and Submarine Sailor, Bell and Morse, Hoover and Washington, Aristotle and Socrates, Newton and Einstein, Michaelangelo and Paderewski, Pershing and Napoleon, and many others.

Still another variation of the conversation method is based upon the well-known "Now You Ask One." This is especially appropriate for unusual and unique material, particularly in science, although it may be adapted to fit any subject and all types of material.

Interview.—The interview is somewhat similar to the conversation except that the interviewer calls at the office or home of the person interviewed. The person interviewed may be a business man, lawyer, banker, architect, physician, explorer, author, musician, composer, dentist, teacher, artist, aviator, officer, confectioner, mayor, judge.

Story-telling.—Story-telling is a very ancient method of passing on tradition, history, legends, and myths, and although the present methods of presentation emphasize dramatization, yet much material can still be "told" effectively. This is true especially in the case of younger children.

Pantomime.—A later development of story-telling is pantomiming the reading or telling of a poem, story, or legend. A high degree of dramatic ability is required in pantomiming. There are many types of material, poems, stories, legends, descriptions of scenes, characterizations of well-known individuals in history and literature, presentation of moral, safety, and health lessons, which may be pantomimed successfully.

Story dramatization.—Another method of introducing the story, particularly that based on history or literature, is to show a living-room setting with an old grandfather dozing before the fireplace. A couple of small children rush in, awaken him, and beg for a story. He thinks for a while and then begins a story. The stage is darkened and the curtain rises showing

the setting of the story the grandfather is telling to the children. This story is dramatized by a cast of actors. When the story has been enacted, a final scene reverts to the setting of the original scene and the act concludes with the children and the grandfather going to sleep. A reversion may be made in the middle of the play also, in order to retain the connection with the original scene as well as to offer variety by a slight break in the program.

A variation of this plan is to have the "story" told to the grandfather or other members of the family. For instance, two of the children have just returned from a trip to the city, museum, opera, play, some other spectacle or event, historical spot or natural phenomena. The other members of the family are interested in their accounts of this trip. Many of these reports may be illustrated with motion pictures and exhibits as well as inserted dramatization of what they saw.

Recitation and reading.—There will always be a place for recitation and reading on assembly programs, for literature must be read or recited in order to be enjoyed. In addition to the usual recitations, declamations, and readings, this method of presentation will be utilized in original work of various types, poems, orations, and stories.

Debate.—Debating the relative merits of various topics will show the two sides and acquaint the students with the many details of interesting causes and men. Care must be taken that the debate does not degenerate into rowdy faultfinding or undignified horseplay. It must not, of course, in any sense, cheapen the characters or causes represented. The main idea is not to prove that one is greater than the other, or that one is more right or proper than the other, but rather to educate the audience concerning each side of the proposition. An interesting debate may always center around the relative accomplishments of great men. In our early days, the standard debate

proposition was, "Resolved: That Washington Was Greater Than Lincoln." The most recent illustration of this type of proposition is Lindbergh and Columbus, or Lindbergh and Byrd. Interesting and well-known characters from the literary field, as Longfellow and Whittier, may be used; in music, Sousa and Whiteman; in art, Millet and Michaelangelo; in communication, Bell and Morse; in transportation, The Wrights and Fulton; in science, Newton and Einstein; in war, Foch and Pershing.

Explanation.—Explanations of any type will be made the clearer by being illustrated with slides, drawings, models, exhibitions, demonstrations, dramatizations, or other similar aids. Seeing the article as well as hearing about it will mean added effectiveness. Once pupil interest is lost during an explanation, his interest is lost for the remainder of it. It is very easy to lose attention by an unillustrated explanation.

Exhibition.—An exhibition should be accompanied with explanations. Large drawings and models, or even slides and moving pictures, may be utilized to advantage. Only the larger and more important details of the objects should be shown. There is a real danger in this type of presentation that too much will be attempted. The exhibitor, of course, never realizes this because he knows so much about the job. Exhibition of material by Camp Fire Girls, Boy and Girl Scouts, Industrial Classes, and Art and Sewing Clubs, and similar groups may be presented in this manner. After the program is over, this material might well be placed in the library, or in display cases in the corridors, where it may be inspected by interested students.

Demonstration.—This method of presentation is excellent because it is natural. The setting should be real or, as nearly real and lifelike as possible, in order that the full effect may be obtained. For instance, during a program, one student who is

working at an electric switch at the side of the stage, in full view of the audience, is "electrocuted." A vivid flash (from flashlight powder) and cry from him as he falls to the floor give a real setting for showing a method of resuscitation as the program is interrupted and first aid administered. An explanation and demonstration of the various musical instruments used in the orchestra and band may be made by having each described and played, combining all of them to produce the complete harmony. An explanation of materials of stage settings by a boy dressed as a carpenter; of scenery, principles, and colors, by an appropriately costumed "artist"; or of the purposes, methods, and equipment of stage lighting, by the stage electrician, will assist the pupil to appreciate stage effects.

Competition.—Competition of any kind is always interesting to spectators, and there are many possibilities for this in the assembly program. Contests in arithmetic and other forms of mathematics, spelling, foreign language vocabulary, recognition tests in history, science and literature, tin snip or soldering race, knot tying, sending and receiving messages by semaphore, relay and stunt races of various kinds suggest the range of this type of presentation.

Dramatization.—This is the oldest method of teaching and remains, perhaps, one of the best, because the learner gets the lesson not only through the ear but also through the eye as well, and his resultant mental and emotional reactions toward it means that it is the clearer and more valuable for him. Of course, all of the other methods of presentation of program material discussed here are dramatization in one form or another. However, what is suggested here is a dramatization or imitation in actual setting of such subjects as procedure in a court, courtesy in a business office, first aid at a summer camp, dinner at a French hotel, applying for a position, the making of the first flag, naturalization procedure, as well as the usual dramatization

of scenes from well-known literary and musical productions. Elaborate costumes and settings are not necessary. Settings may be simple but they must be suggestive. Too much time can easily be spent on rehearsal, and, while the program should be good and of high quality (else it should not be presented), yet there is a point of diminishing returns in rehearsing for a memorized assembly production.

Theatrical try-out.—A good method of presenting a varied program, different from the usual announcement to the audience of each item, is that of offering it in the form of a try-out for the professional stage. The scene, in a studio setting, shows the managers and booking agents in consultation about their needs. The actors and performers enter, introduce themselves, and are shown to seats where they wait their turns. The agents sit off at one side and discuss each performance among themselves. The manager introduces each candidate and announces to the agents what she will sing, play, or do. After each has performed, she returns to her seat. The act is concluded by the announcement of the manager that they will talk over each candidate, and all may expect a letter shortly. The manager and agents then go off the stage at one side, and the performers off at the other side, as the curtain drops.

Mock classics.—A number of allegorical presentations may be based on imitations, modern applications, or interpretations of such well-known works as *Pied Piper of Hamelin*, *Alice in Wonderland*, *Aesop's Fables*, *Robinson Crusoe*, *Everyman*, *Gulliver's Travels*, or *Pilgrim's Progress*. These mock classics are designed to show the triumphs over discourtesy, disease, poor speech, slang, no school spirit, and also to introduce wonders of science or beauties of literature. They will be especially effective for junior high and upper grade pupils.

Presentation.—The presentation of a picture, book, statue, flag, or other similar useful or ornamental article to the school

or to some person in the school makes an attractive method of introducing the topic of the program. For instance, presenting a famous picture would be incomplete without a description of it and its artist; the presentation of a number of books paves the way for a discussion of their stories, authors, settings, and even the introduction of some of their interesting characters. The awarding of letters, pins, certificates, arm bands, and other insignia representing school activities or school service always offers a fine opportunity for the emphasizing of the qualities that the program should capitalize.

Installation.—Inducting students into membership in such an organization as the National Honor Society, inaugurating the officers or members of the student council, or installing a chapter of some national debating or honorary society in the school offers a fine opportunity for stressing the importance of such organizations or institutions and their activities.

The club or class in session.—Clubs which have interests that are not easily presentable in the usual way may demonstrate their work and activities and exhibit their products by means of a demonstration of a regular meeting. For instance, in an ordinary Art Club there are many activities represented, pastel painting, raffia, bead work, torn paper design, sealing wax craft, painting, soap sculpture, and so on almost indefinitely. A program depicting this club in session will show each of the members explaining to the others (and to the audience) what he or she is making, how it is made, materials, use, and the other details connected with the project.

The same may be done with the club in simulating a factory or shop in which the various articles are made. This is especially good for the millinery or costume club. Some visitors are being shown through the shop or factory by the manager. He asks the foreman to have each workman explain his job. After these explanations, the manager tells them of the importance of these

products, the sources of raw materials, how they are sold, and the various processes of distribution.

In the case of a shop, such as a millinery or clothes shop, the various types of hats and clothes may not be shown in the process of being made but may be shown for sale. The usual manikins and models appear, wearing these various articles, and the customers inspect and discuss them with the manager. Naturally, all discussions center about good taste, usefulness, price, material, source of material, how and when worn, and styles. In this case, the customers may also try on some of these things and have the shop manager point out why they are suitable or unsuitable.

Other illustrations of this method are dramatization of the school newspaper or yearbook staff in meeting, a traffic squad, a stage crew, a senior organization, a sewing circle, a literary group, an original musicians' union, or any of the many clubs about the school. There may be dramatizations similarly made of classes in session—French, Latin, Public Speaking, Science, or History. Interesting variety must be provided in these presentations. Naturalness is obtained by having a couple of visitors, representing the audience, attend these classes.

Dramatization of meeting.—Such organizations as the Home Room, the Student Council, and similar local school bodies may be dramatized in actual meeting. The usual order of business is followed. The meeting is called to order by the chairman or president, the minutes are read, reports from committees are heard and discussed, new business and projects are introduced, new committees appointed, correspondence is read, reports are received from visitors to other similar bodies, and so on. This program should include as much variety of material as is consistent with doing the job well. It should be very definitely planned and rehearsed in order that its deliberations will appear businesslike and efficient.

Convention.—A good method of presenting a number of great scientists, authors, musicians, and characters—historical and literary personages—is to show them in attendance at a convention or meeting. They enter, appropriately costumed and made up, and the meeting is called to order by the president or chairman—perhaps some allegorical representation such as, History, Music, Science, Literature, Poetry, or some great outstanding leader, such as Shakespeare, Aristotle, Mendelssohn, or Newton. The various members are introduced, and each discusses his main contribution and tells interesting details about his discovery or invention. He may illustrate it with drawings and models. Humor may be injected into the program by having some of these men get into a violent quarrel or debate over the relative importance of their work. They are quieted by the chairman and the other members, and the group at last breaks up in good feeling.

A slight variation of this method is to present the characters directly to the audience. This is especially valuable in handling current events. The old method of reporting current events was for the student to memorize his "event" and tell or recite it. The modern method of presenting current events is for the student to impersonate the main character, be formally introduced to the audience, and tell of his exploit, explain his discovery or invention, or describe his achievement. Not all current events will revolve around individuals; some of them will concern unusual natural phenomena, great catastrophes, or similar events. These are reported by the student who has "visited" the scene or who was present at the time the incident took place.

Banquet.—Programs based upon the honoring of teams, music organizations, or other deserving bodies of the school may be offered in the form of a banquet scene. The banquet is coming to an end just as the curtain is raised. This may be shown by

having the waiters leave the room with some of the dishes, or by filling all the water glasses. The usual recognition program is then begun by the toastmaster.

Auction sale.—The many products of the art and shop classes and clubs may be effectively exhibited by means of an auction sale. Before the arrival of the auctioneer, a number of prospective customers enter and spend a few moments inspecting the various articles up for sale. When the auctioneer enters, the customers take their seats, and he auctions off the articles. Because the main purpose is to exhibit these articles and describe them briefly, little time should be spent in bidding. A clerk keeps a record of the sales.

The family circle.—A unique method of introducing different types of literature is to present a living room setting, showing the members of a family occupied in various ways. The grandfather is dozing by the fire; the father is reading the newspaper; the mother is sewing; the daughter is playing the piano; an elderly aunt is crocheting; and the children are popping corn at the fireplace. Some one says, "Let's have a program," and each member of the family, in turn, plays his music, recites his poem, or tells his story. A Riley program based upon this stunt will be found on page 213.

Unpacking a trunk.—The story of a trip may be recounted or illustrated while the baggage, carried on the trip, is being unpacked. Souvenirs, clothes, pictures, and other articles collected on the trip are taken out and discussed. This device is also very appropriate for a program on antiques. The contents of the old chest in the attic are removed and discussed, or explained by the grandmother to her grandchildren. An exhibition of sewing, toys, pottery, or nature study materials may be based upon the opening of a shipment of these articles from some distant point.

Master of ceremonies.—A program may be staged under the

direction of a modern master of ceremonies, who introduces the various performers and makes appreciatory and explanatory comments about them and their work. The setting may be a cabaret or a dinner scene. There is danger that this type of presentation may degenerate into a cheap and tawdry performance. This should be prevented. No imitation of local masters of ceremonies or other similar celebrities should be permitted. The master of ceremonies should not be allowed to monopolize the show. The important feature is the entertainment offered and not the chairman who introduces it.

Father Time.—A very attractive setting for an introduction of many of the activities and accomplishments of man may be centered around some such figure as "Father Time." As the curtain is raised, Father Time is discovered reading from a ponderous book. He is suitably made up with long white hair, old face, lean hands, and is dressed in a robe with a hood covering his head. On the table stands his hourglass and against it leans his scythe. He reads a while, stops, leans back and thinks a bit, then resumes his reading. He decides to call before him certain individuals. These may be great characters from history—kings, queens, or patriots; from science—inventors, scientists, or discoverers; from art—painters or sculptors; from music—violinists or composers; from service—great humanitarians; from literature—authors or characters. He calls his page and asks that a certain individual be summoned from the Shades. The page leaves and soon returns with the character. Father Time questions him about his work, life, and contribution. Or, Father Time may call for a number of these and all enter in a group. All take seats at Time's invitation and each, in turn, as he is introduced or called upon by Father Time, rises and states his contribution. An extension of this idea is to have the Present Year, Spirit of Music, Commerce, Industry, or Literature state the place of the contribution in the world at

the present time. When all are through, Father Time expresses his appreciation, excuses them, and resumes his reading.

Crystal gazing.—A necromancer, or crystal gazer, seated at one side of the platform, or in front of a second curtain, is intently gazing into a crystal, as the curtain rises. By his side, a censor is burning. On the table are a skull and other ghastly and mystical articles. After a few moments of deep silence, the gazer makes some mysterious passes and pronounces some magic words. The second curtain rises and a scene is introduced, that which he saw when he was gazing into the crystal. When it is completed and the curtain is lowered, attention is again centered on him until the curtain rises for another scene. During longer waits, actors, musicians, and performers appear before the second curtain to entertain the audience.

The king holds court.—A variation of this idea may be built around the theme of a weary king who, desiring entertainment, dispatches his couriers to search the kingdom for talent. If the talent is good, the couriers and talent will be rewarded, if bad, all will lose their heads. The usual program then may be introduced to the king and his court.

Living pictures.—There are many possibilities for making use of "living pictures," and equipment, substantially built, for these can be used frequently. It may be decorated over and over again without minimizing its value as a program device. The "frame" for these pictures should be rather large, perhaps seven by five feet, or larger. The frame is really a large box, the open end of which is placed towards the audience. The sides, top, and back end of the box are covered with a light gray fabric—cambric, printed muslin, or other material. The sides and top are stretched tightly over the frame while the back will be fastened only to the top to permit easy ingress and egress of the characters and material of the pictures. This back may be stretched tightly by equipping it with hooks and eyes

or similar fasteners, which are fastened when the characters are inside, or it may be stretched without wrinkles by the use of a heavy piece of wood fastened to the bottom. When the flap is let down the weight of the bar stretches it, unwrinkled, to the floor. Inside the front of the frame should be placed a number of electric lights, not too strong but strong enough to remove shadows and give a clear picture. These are, of course, not visible to the audience, from any angle. Another method of lighting the picture is by the use of a number of footlights or a low-power floodlight or spotlight. The front of the frame is covered with theatrical cloth. A suitable nameplate at the bottom of the frame completes it. Screens or potted plants at each side center attention on the front of the frame.

The picture may be of many types, representations of great masterpieces, scenes from courtesy situations, fashion shows, well-known individuals at their work, or it may be composed of symbolic representations. Proper costumes will be worn by the individuals in the pictures, preferably of the brighter shades and colors for good effect. The actors should also be rather heavily made up. Varying the color and intensity of the light will give added vividness.

Family album.—The old family album is merely the picture frame discussed in the previous section with the addition of a cover. It will be decorated in color, and be equipped with large painted metal hinges and a metal clasp to match. It must be hinged solidly to the frame in order that it may be opened. An appropriately dressed "page" opens and closes the book, at the direction of the person in charge of the stunt. This device is particularly valuable in presenting living pictures of any sort, representations of masterpieces, scenes depicting courteous behavior, illustrations of the historical development of clothing, weapons, foods, or methods of transportation. In a humorous program it may be used to present some old-type photographs.

Slides.—Slides may be easily and inexpensively made from photographs, cards, pictures in old books, and the like, by the Photograph or Science Club, or interested individuals, or even by local professionals. These can be used in many types of programs, not only in songs, but in tests, vacation experiences, buildings, costumes, scenes in various countries and cities, interesting natural phenomena, and so on. Travel, scientific, industrial, service, and many other types of slides may be purchased or rented at a nominal cost.[1]

Motion Pictures.[2]—In a similar way, many valuable moving pictures are now available, some of them free, and the rest of them attainable at small expense. The pictures used should be those more or less educational in nature, because the school cannot begin to compete with the local picture shows in pictures, in equipment, or in projection, and any such attempt will be met with well deserved contempt and ridicule from the students. However, the many educational films, showing processes, travel, service, also scientific, safety, manufacturing, civic, and similar subjects are appropriate.

Mock motion pictures.—An extension of the living picture idea may be utilized in presenting motion pictures. In this type of picture, the actors act, or pantomime, without speaking. Or, if a "Talkie" is desired, they may talk. If the school possesses a real projector, the scene may be made very realistic by having the projector in operation without a film. The flickers, breaks in the film, and all the other earmarks of a real film may be included. A burlesque picture may be shown with a picture operator half way down the room grinding away at an old clothes wringer or other similar "projector."

[1]Consult catalogue of Keystone View Company, Meadville, Pennsylvania.

[2]No school which makes use of motion pictures should be without a copy of *1000 and One Films*, published by The Educational Screen, Inc., 5 South Wabash Avenue, Chicago. This "Blue Book of Non-Theatrical Films" lists topics and sources of films on every conceivable subject. A great many of these films are free.

"Smellies."—Now that the "Talkies" have been more or less perfected, the "Smellies" are being experimented with. The author has seen two programs in which elements featuring the "Smellies" were introduced. For instance, in a Chemistry program, various odors, both pleasant and the opposite, were manufactured and disseminated through the audience by means of a couple of high powered fans. One element of another program on "Charm" was based upon perfumes. Three different kinds of perfumes were wafted through the audience and the audience was asked to vote for the one it liked the best.

Tableaux.—The tableau is a simple and effective means of showing impersonations of great ideals, spirits, causes and the like. These may be copied from some of the great masterpieces, or designed by the students themselves. Effectiveness is dependent upon suitable costuming, suggestive make-up, and artistic grouping. These pictures should be supervised by some one competent, for instance, a teacher of art. Colored lights, more or less intensified, use of fan on the flag, hazy smoke, and other devices will produce vividness.

Shadowgraphy.—Dramatizing actions in silhouette, behind a curtain or screen, has been done since the days of the old-fashioned children's party, and there are some possibilities for its use in assembly programs, especially in programs for younger pupils. Very grotesque actions, mannerisms and characters may be produced by placing the light in various positions with respect to the actors, and their distance from the light and the screen. By the use of two dimensional equipment, hats, faces, hands, and animals are easily made. This type of dramatization may be used very successfully in programs on courtesy.

Radio.—Three different types of radio presentation may be offered: two in which the program is received, and one in which it is broadcast. The first type may be used very effectively in a "pep" stunt. On the stage is a large loud-speaker, or, prefer-

Figure 5. Behind the scenes in "Tom, the Water Baby." Five pupils are operating the characters (Scene V), Mrs. Do-As-You-Would-Be-Done-By, Lobster, Salmon, Tom, and a Water Baby, while two others are awaiting their cues. Each pupil speaks his character's lines. The girl with the manuscript is the prompter.

ably, a horn connected by a rubber hose to a large mouthpiece (funnel) in a neighboring dressing or class room. The announcer may broadcast the coming game. He has, as his helpers, a number of students who furnish the yells and cheers, and other noise; "snappers" and siren whistles supply the "static." The official's whistle and pistol will give reality to the scene. This stunt should be rehearsed in order to test the quality of the announcer's voice and its carrying power. Pitch, volume, rate of speech, and enunciation will have to be experimented with in order to find the best combination. It must be remembered, too, that speaking in a room full of students and speaking to an empty auditorium are two entirely different things. Because of the fact that no characters are seen, the act will lack the novelty a seen act would have and, consequently, must be done well. It should be short, in any case. Burlesquing the typical announcer, with stories about how spectators are dressed, naming the famous men and women present, describing the plays, and working himself up into a frenzy of excitement may all be done by the announcer. The station and announcer may bear appropriate names.

A good program of music, speeches, and the like may be received by having the performers hidden from view, off the stage. The program will be all the more natural if it is received in a setting depicting a parlor or living-room.

A third type of radio program is to broadcast, as in actual practice, from a studio setting. Music of various kinds, speeches, announcements, stunts, and monologues may be rendered in this fashion. This is an effective method of presenting one of the better types of variety programs. Of course, the microphone should not be allowed to interfere with the audience's enjoyment of the various numbers of the program.

Television.—An extension of the radio idea to include pictures may also be utilized. For instance, the inventor states that he has invented a machine which will show events that happened

last week or may happen at any time in the future. Amidst a flickering and flashing of lights, the appearance of smoke, and the hum of neighboring mechanism, the pictures are shown. These pictures may be interesting scenes from past or approaching athletic contests, activities of well-known school people—studying, at future occupations, as children, etc., as well as interesting and romantic scenes involving these students. These are stunt pictures and humorous, of course. They should be in good taste and nothing should be shown at which anyone can take offense. A half dozen or so of these pictures should be sufficient for this stunt.

Faculty.—On any school faculty there is represented a great variety of competent talent, and this should be tapped for assembly programs. Singers, and other musicians, readers, actors, stunt performers, physical exhibitionists, dancers, painters, monologists, travelers, and teachers representing other types of material, will be available, and will not only be interesting and educational to the audience, but will also be valuable in showing the versatility of the faculty members. Seeing the more natural or human side of the teachers will add to the pupil's appreciation of them.

Outside talent.—The most frequently utilized outside talent in the old time chapel was the local minister. Musicians, artists, lecturers, physicians, and others are now frequently called upon. There are many other persons in the community who represent interesting and educative possibilities. For instance, music may be rendered by an outside local orchestra or music organization. Each year the San Jose Elks' Orchestra, San Jose, California, presents a program for the students of the Woodrow Wilson Junior High School. These programs are of high quality. Each pupil is given a souvenir program and in this program are notes, comments, and explanations of the various numbers rendered.

Another type of outside program is that which represents the various organizations of the community. Sometimes, this outside work is presented by students connected with these organizations. For instance, at the Senior High School, Johnstown, Pennsylvania, student representatives of the local clubs, Rotary, A.B.C., Civic, Quota, Chamber of Commerce, Kiwanis, and Lions, discussed the aims, ideals, and work of these organizations.

In any community there are experts and enthusiasts in costume design, millinery, interior decorating, photography, art, music, business, office practice, advertising, scouting, camping, telegraphy, pets, radio, flowers; first aid teams and crews from industrial plants, experts on labor-saving devices, quartettes, bankers, mayor, policeman, cartoonist, fireman, explorer, and many others, all of whom may be used. For instance, a police officer assisted in commissioning the traffic squad at the Harding High School, Aliquippa, Pennsylvania; a fire marshal assisted in promoting and staging a demonstration of fire extinguishers at Senior High School, Uniontown, Pennsylvania; the Mayor assisted in a Civic program at Senior High School, Johnstown, Pennsylvania.

Not only are these enthusiasts willing to come to school to help develop suitable programs, but they are usually glad to supply material and equipment for purposes of demonstration and stage decoration. The banker may bring along a five hundred or one thousand dollar note; the florist will show interesting flowers; the pet and radio shop managers will exhibit their wares. Of course, care must be taken that these programs do not degenerate into mere advertising opportunities; this should not be tolerated for it will bring trouble. The main idea must always be to educate and never to advertise, and these experts should be so instructed.

Examining the audience.—Testing the knowledge or judgment of the pupils may be done in several ways. One method

is to hand each pupil a mimeographed or printed slip on which are a number of spaces or lines in which answers are to be written. Birds, flowers, scenes, authors, poems, songs, procedures, historical and literary pictures, characters, settings, and scenes may be offered for him to identify. These may be presented in a number of ways, by slides, pictures, pantomime, acting, description, rendition, etc. At the end of the test, the answers are read and the student corrects his own or his neighbor's paper.

Another type of examination is the true and false test. The statements, both true and false, are read by a student or teacher and the students enter their responses to these on their blanks. It would be better if each student had a copy of the test with the complete statement so that when the correct responses were read he could see what he had missed. But reading the statements and then reading the correct responses later will be better than nothing at all. One method is to give the examination at the end of the program and have it cover the things taught in the program. Another method is to give the test at the beginning of the program and correct it then; this may show the pupil what he does not know and he may be more attentive. Or, the test may be given at the beginning of the period and corrected at the end. Matching, multiple choice, and other types of so-called modern objective tests may be given in this manner.

Expression of preference.—One method of inducing the audience to react to the program is to have it express its preference for one of two or more different actions, situations, or other program elements. The oldest form of this expression was that used by the original theater manager in deciding the winners on amateur night. After all performers had sung, danced, played, acted, or performed, he lined them up and passed along behind them holding his hand above the head of each. The audience

applauded the most for the one it considered the best. This is frequently utilized as a device for the selection of cheerleaders. It may be done also in contrasting two pictures, acts, costumes, courtesy procedures, or in a program of music or poetry, in order to allow the school to chose those which it likes best. Popularity contests may also be conducted on such topics as birds, flowers, sports, games, colors, or heroes.

Having the pupils react to the general quality of the program may be done through a discussion of it in the first home room meeting following its presentation. A vote may be taken on the relative interest, value, and excellence of presentation. These pupil reactions would certainly be of value to the Assembly Committee in the planning of its assembly schedule, especially in its suggestions to groups responsible for the various programs.

Pledging.—Another method of having the audience participate, as well as emphasizing the importance, principles, and details of some worthy cause, is to ask it to pledge itself to various acts. The following pledges are illustrative of the material utilized in this method of presentation:

"Wishing to do my part in removing from every home suffering, sorrow, and unhappiness caused by street and highway accidents, I promise that I will practice courtesy and caution whenever on the streets or highways; that I will not play in the streets; and that I will not cross the street without first looking in both directions. I will urge other boys and girls to become a member of the Highway Safety Club."

"Recognizing that a great many of the pranks of Hallowe'en cause others needless trouble and worry, we pledge ourselves to conduct that is becoming good school citizens in our observation and celebration of Hallowe'en."

What would you do?—Still another method of applying the program is to present a problem by pantomime up to the time of the climax or crux of the action, stop the action there, and ask each member of the audience to decide what should be done next. This is especially effective in situations designed to teach

lessons in courtesy. After time has been given for each person to decide what should be done, the dramatization continues with the characters performing the act correctly.

Charades.—For the smaller children, especially, charades make an attractive method of presenting great men, women, historical and literary characters and authors. These must, of course, be those with whom the child has some acquaintance, and whom he might be expected to know. Equipment and actions should be simple. All of us remember the fun we had in "realizing" such words as "Washington," "Federal," "Baltimore," "Candidate," "Dialogue," and "Miscalculate." Illustrations may be found in any good book, obtainable in almost any bookstore or library.

Now you ask one.—Unique, unusual, and interesting facts may be brought out in dialogue form by two pupils. They take turns at questioning each other. The questions, or "posers," may be obtained from any compendium of "useful and interesting information," or from such sources as Ripley's, *Believe It or Not*, or Edgren's, *Miracles of Sport.*

Other forms of dramatics.—All schools make use of pageantry in the presentation of large groups and mass actions. It is especially applicable to the showing of historical developments, evolutions, historical scenes, allegorical features, etc. Another type of formal dramatization is the puppet show, which is very popular and instructive for the younger folks, and educational for the older pupils as well, especially, if it is done by experts. Still another form of dramatics is the circus, which many schools now stage each year. This event is a burlesque imitation of the real circus with the trained animals, clowns, barkers, music, side shows of "freaks," chariot races, athletic and tumbling exhibitions, etc. Although this is not usually an assembly program, parts of it are frequently brought to the assembly platform in order to advertise it for a later performance. Minstrel

shows are frequently based upon school people and events.

Combination methods.—The various methods suggested may be combined in many ways. For instance, a music program based on flowers may be illustrated with slides and pictures; a program on nature study may be combined with recitation of famous nature poems; a story concerning Red Cross activities in the War may be illustrated with appropriate tableaux; great masterpieces of art may be combined with literary references to them.

Advertising programs.—While it may be argued that it is not necessary to advertise an assembly program, because all pupils will be there anyway, nevertheless, an attractive advertising of a coming program may build up a very fine type of anticipation, and the program will be the more enjoyed because of the curiosity that has been aroused by it. This advertising may be done by a short scene presenting a few of the characters (in costume and make-up), showing a flash scene of a setting, asking unusual questions, and the like. Campaigns, trips to museums and banks, may be advertised by some such suggestions as "What I saw in the bank," "Did you ever see a diplodocus?", "What would you do?", "I dare you."

Naturally, not all the methods of presenting assembly program material have been discussed in this chapter, but enough have been suggested to prove that there never need be any criticism from the students that "the assembly is an uninteresting meeting, always the same old form, always the same old stuff." In any school there are students who are original and teachers who are not only original but who also have seen, in their high school, college, and teaching days, interesting devices that may be utilized in presenting programs. Discovering and properly recognizing and capitalizing these individuals is a responsibility that any assembly committee should feel very keenly.

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YOUNG, A. B. *Stage Costuming.* The Macmillan Company.

YOUNG, J. *Make-up.* Witmark Company.

CHAPTER IV

MUSIC

Not only should every assembly program contain good music, but there should also be a number of programs each year devoted more or less entirely to it. There are a great many possibilities for these programs, in kinds of music, in the history of music development, in biographical incidents, and in applications and relationships to other fields, especially to home, love, country and nature. There may be danger of placing too much emphasis upon the understanding and too little upon the enjoying of music, yet there is a place for some instruction in music forms and principles. This is important because while all the students of the school will listen to and participate in music all their lives, very few of them will ever have a single lesson in it, and the assembly program offers one small opportunity for this education.

Wherever possible, school music organizations, students and teachers should present the numbers on the program. However, the victrola may be utilized for music which these students or organizations are not equipped for or competent to render. All of the more important compositions are available in this form at small cost. In all the programs of this chapter, for instance, the word "victrola" may be substituted for "student." But the victrola should not be depended upon too much, for its continued use will become tiresome to any audience. Although the student will not be as competent as the victrola artist, yet the fact that he is a student will add to the interest of the other students in his work. Variety in types of material and methods of presentation will mean added interest in these programs.

If many music programs are given in the assembly, there will naturally be more of an attempt to make use of themes, as music about Spring, Nature, and Flowers, or Operatic, National, and Folk Music, etc., but if few programs are scheduled, these will, of necessity, be much more varied in character. The following program illustrates great variety in quality, types, sources of music and instruments.

"March of the Babes" ("Babes in Toyland")
—*Herbert*.....Orchestra
"Military March"—*Schubert*.....Piano Solo
The Purpose of National Music Week.....Student
"Bag O'Bones" (Trombone Novelty)—*Mills*.Student
"Who is Sylvia?"—*Schubert*.....Girls' Chorus
What Makes Good Music?.....Student
Instrumental Duet. "O Sole Mio" Di Capua
(Trumpet and Trombone).....Two students
"Whistlin' Farm Boy at Feeding Time"—
Fillimore.....Orchestra
The Value of Music to You and Me.....Student
Instrumental Duet. "Berceuse" from *Jocelyn*
—*Godard* (Flute and Clarinet).....Two students
Xylophone Solo. "Blue Bells of Scotland"..Student
"Carry Me Back to Old Virginny"—*Bland-Page*.....Boys' Glee Club
"Welcome Sweet Springtime" ("Melody in F")—*Rubinstein*..... School

FRENCH

"Barcarolle"—*Offenbach*.....Orchestra
"Marseillaise".....School
"Scarf Dance"—*Chaminade*.....Student
Charles Francois Gounod and His Music....Student
Song. "Toreador Song" (*Carmen*)—*Bizet*...Boys' Glee Club
Violin Solo. "Berceuse" (*Jocelyn*)—*Godard*..Student
Peasant Dance.....Gymnasium Class
Vocal Solo. "Girl with the Flaxen Hair"—
Debussy.....Student

Piano Solo. "Le Secret"—*Gautier*.....Student
A Visit to "L'Opera" (Illustrated).....Student
Vocal Solo. "The Palms"—*Faure*.....Student
"The Swan"—*Saint-Säens*.....Orchestra

Additional material for this program might be: "Habanera," "Intermezzo," Bizet; "Automne," "Barcarolle in F," "Pierette," "Les Sylvaians," "La Lisonjera," Chaminade; "Nazareth," "Lovely Flowers I Pray" (*Faust*), "Soldiers' Chorus" (*Faust*), Gounod; "Children's Suite," Debussy.

GERMAN

"Poet and Peasant Overture"—*Suppé*.....Orchestra
Song. "The Watch on the Rhine".....School
The Story of the "Lorely".....Student
Song. "Die Lorelei"—*Liszt*.....Girls' Chorus
A Short Trip Through Germany
(Illustrated).....Student
Violin Solo. "Ave Maria"—*Schubert*.....Student
Folk Dance.....Gymnasium Class
Saxophone Quartette. "Liebestraum"—
Liszt.....Four Students
The Story of the "Erlking".....Student
Vocal Solo. "Erlkoenig"—*Schubert*.....Student
Violin Solo. "Traumerei"—*Schumann*....Student
Song. "Evening Star" (*Tannhauser*)—
Wagner.....Chorus
"Priests' March" (*Midsummer Night's Dream*)—*Mendelssohn*.....Orchestra

Other material for such a program might be: "Lullaby," "Hungarian Dance," Brahms; "Hark, Hark the Lark," "The Two Grenadiers," Schumann; "Impromptu," "The Mill," "The Joyful Peasant," Schubert; "Largo," Handel; "Moonlight Sonata," "Minuet," Beethoven; "The Lotus Flower," "The Merry Farmer," "Warum," "Romance," Schumann; "Gypsy Rondo," Haydn; "Turkish March," Mozart; "Evening Star" (*Tannhauser*), Wagner; "Spring Song," Mendelssohn; "Wedding March" (*Midsummer Night's Dream*), "Hark the Herald Angels Sing," Mendelssohn.

SCHUBERT

"Marche Militaire".....Orchestra
Short Sketch of Schubert's Life.....Student

Piano Solo. "Ave Maria".....Student
"Hark, Hark the Lark".....Girls' Chorus
The Story of "Rosamunde".....Student
"Ballet Scenes from Rosamunde".....Orchestra
Violin Solo. "Serenade".....Student
"Heather Rose".....Girls' Chorus
"The Linden Tree" (Words flashed on screen)..School
Vocal Duet. "Who is Sylvia?".....Two students
Piano Solo. "Scherzo".....Student
"Unfinished Symphony"—Second Movement...Orchestra

BEETHOVEN

"Military March".....Orchestra
"Ode to Joy".....Chorus
Brief Talk on Beethoven's Life and Work.....Student
Violin Solo. "Fur Elise".....Student
"Minuet in G".....Danced by six couples
"Adagio".....Orchestra
The Story of the "Moonlight Sonata".Student
Piano Solo. "The Moonlight Sonata".Student
"Sweet Are Thy Works".....Treble Chorus
"Fleecy Clouds".....Treble Chorus
"The Heavens Resound".....School
"Fifth Symphony"—First Movement.Orchestra

ITALIAN

"The Calm" ("William Tell Overture")—*Rossini*.....Orchestra
"Good Night, Beloved"—*Pinsuti*.....Boys' Glee Club
"Water Ways of Venice"—*Mildenberg*.....Student
"Italia, Italia, Beloved"—*Donizetti*.....Mixed Chorus
"Santa Lucia"—*Puccini*.....School
"Italian Street Song" ("Naughty Marietta") *Herbert*.....Orchestra
"Intermezzo" (*Cavalleria Rusticanna*)—*Mascagni*.....Mixed Chorus
"Ciribiribin"—*Pestalozza*.....Orchestra
"One Fine Day" (*Madame Butterfly*)—*Puccini*.Student

"Marianina" (Folk Song).....School
"The Storm" ("William Tell Overture")—
Rossini.....Orchestra

IRISH

"Believe Me If All Those Endearing Young
Charms".....School
Violin Solo. "Londonderry Air".....Student
Vocal Solo. "My Wild Irish Rose"—*Olcott*..Student
Brief Discussion and Presentation of Some
Irish Folk Songs.....Chorus
"Wearing of the Green" "Kathleen Mavourneen"
"With Heart Bowed Down" "Little Annie Rooney"

"Killarney"

The Story of Saint Patrick.....Student
Vocal Solo. "Irish Melody"—*Gatty*.....Student
"Mother Machree"—*Ball*.....Boys' Glee Club
Irish Jig, in Costume.....Gymnasium Class
"The Minstrel Boy".....Boys' Glee Club
A Brief Trip Through Ireland (Illustrated)..Student
Vocal Solo. "When Irish Eyes Are Smiling"
—*Olcott-Ball*.....Student
"Where the River Shannon Flows".....School

RUSSIAN

"Song of India"—*Rimsky-Korsokov*.....Orchestra
"Welcome Sweet Springtime" ("Melody in F")—
Rubinstein.....School
Main Characteristics of Russian Music.....Student
Piano Solo, "Prelude in C Sharp Minor"—*Rachmaninoff*.....Student
"Russian Lullaby"—*Berlin*.....Chorus
"Song of the Volga Boatmen".....School
Piano Solo. "Chant Sans Paroles"—*Tschaikowsky*.Student
"Vesper Hymn"—*Bortniansky*.....Chorus
"Russian Harvest Song" (Folk Song).....School
"At the Seashore"—*Arensky*.....Orchestra

SCOTCH

"My Heart's in the Highlands"	"Bonnie Sweet Bessie"
"O Blue Bells of Scotland"	"Bonnets of Bonnie Dundee"
"Lassie O'Mine"	"Annie Laurie"
"My Laddie"	"Coming Thru the Rye"
"Auld Lang Syne"	"Bonnie Doon" (3 part)
"Flow Gently Sweet Afton"	"Loch Lomond"
"The Campbells Are Coming"	"Scotch Poem" (MacDowell)

AMERICAN

"El Capitan"—*Sousa*.....Orchestra
"Way Down Upon the Swanee River"—
Foster.....School
Vocal Solo. "The Rosary"—*Nevin*.....Student
"Danny Deever"—*Damrosch*.....Chorus
Piano Solo. "The Dying Poet"—*Gottschalk*..Student
"Grandfather's Clock"—*Work*.....School
Selections from "The King's Henchman"—
Taylor.....Orchestra
"Kentucky Babe"—*Geibel*.....Boys' Glee Club
"Dagger Dance"—*Herbert*.....Student
Vocal Solo. "Roses of Picardy"—*Wood*.....Student
"Carry Me Back to Old Virginny"—*Bland*..School
Piano Solo. "Narcissus"—*Nevin*.....Student
"Bells of the Sea"—*Solman*.....Girls' Glee Club
"Swing Low Sweet Chariot".....Boys' Glee Club
"Old Black Joe"—*Foster*.....School
"Stars and Stripes Forever"—*Sousa*.....Orchestra

Other numbers suitable for this program are: "Perfect Day," "De Las' Long Res'," "Homeland," Bond; "Skyscraper," "Home Road," Carpenter; selections from *Scarlet Letter*, Damrosch; the various songs by Foster; selections from "Rhapsody in Blue," Gershwin; "Country Gardens," Grainger; "Ballet of the Flowers," "Dance of the Nymphs," Hadley; "Indian Summer," "Badinage," "Love's Devotion," "Mills," "Modiste," Herbert; "Woodland Sketches" (Six), MacDowell; "Mighty Lak' A Rose," "When the Flag Goes By," Nevin; "Bluett," Sanford; also a number of well-known hymns, patriotic airs and negro spirituals.

Stephen Foster

A very effective method of presenting the songs of this much beloved American composer of Southern melodies is by means of some simple form of dramatics that provides a natural setting. For instance, Miss Laughlin and the students of the Walnut School, Clairton, Pennsylvania, recently developed a simple operetta around a Foster program. The scene was laid on a southern plantation. "Old Plantation," sung by a student, represented the spirit of the program. The characters were Uncle Ned, Susanna, Alabama Boy, Planter, Jeannie, Nellie Bly and her lover, and three pickaninnies. The action and speaking parts all centered about the famous songs, which were sung by the various members of the cast, both alone and ensemble. The orchestra played soft music at appropriate times and accompanied the singers at other times.

If the more formal type of program is planned, such topics as the following are suitable for short talks between numbers:

A Sketch of the Life of Stephen Foster
A Description of the Rowan Mansion, the Original "Old Kentucky Home"
School Children Singing Songs at Foster's Grave in Allegheny Cemetery
A Visit to the Foster Museum on Penn Avenue, Pittsburgh, Pennsylvania
The Stories of His Songs
Foster's Place as an American Composer
Southern Melodies—America's Folk Songs

The best known of Foster's songs are as follows:

"Massa's in de Cold, Cold Ground"
"Old Black Joe"
"Old Dog Tray"
"Nellie Bly"
"Come Where My Love Lies Dreaming"
"Nellie Was a Lady"
"Uncle Ned"
"Way Down South"
"Gwine to Run All Night"
"My Old Kentucky Home"
"Old Folks At Home"
"Oh, Susanna"

"Hard Times Come Again No More"
"Way Down Upon the Swanee River"
"Oh Boys Carry Me 'Long"
"Ellen Bayne"
"Camptown Races"
"Gentle Annie"

Indian

Setting. Woodland scene with wigwam, fire, Indians, camp equipment, dogs, etc. Music by the flute and the tom-tom will heighten the effect.

"Indian Cradle Song"—*Matthews*.....Chorus
"Indian Dawn"—*Roos-Zamecnik*.....Violin trio and piano
Reading of Selection from "Hiawatha"—
Longfellow.....Student
"Hiawatha's Lullaby"—*Heald*.....Girls' Chorus
Vocal Solo. "From the Land of the Sky Blue Water"—*Cadman*.....Student
Sketch Depicting Penn's Treaty with the Indians.....Dramatic Club
"By the Waters of Minnetonka"—
Lieurence.....Girls' Duet
"Zuni Indian Melody" ("The Sun Worshippers").....Boys' Chorus

Other selections appropriate for this program are "Pale Moon," Logan; "From an Indian Lodge," MacDowell; "Far Off I Hear an Indian Lover's Flute," "Little Papoose," "To A Vanishing Race," "Ho Ye Warriors on the Warpath," Cadman; "The Owl's Bleak Cry," "My Silver Throated Fawn," Lieurence; "Indian Lullaby," Wilson; "Four Indian Songs," Lohr.

Music of Other Lands

A program representing the music of other countries and races is interesting because of its variety. The following program, presented under the leadership of Miss Ruth M. Parson at the Senior High School, Ambridge, Pennsylvania, is a good example of this type:

Negro—"Swing Low Sweet Chariot".....School
American—"By the Waters of Minnetonka"—
Lieurence.....Solo
Italian—"O Sole Mio".....Duet

Figure 6. The more formal program often requires much in the way of costuming and equipping, as these three pictures from the Junior High School, Monessen, Pennsylvania, would indicate.

German—"Lullaby".....Solo
Irish—"Believe Me If All Those Endearing Young Charms".....School
Hungarian—"Hungarian Dance—No. 5".....Orchestra
Old Welsh Air—"All Through the Night".....School
French—"Berceuse" from *Jocelyn*.....Violin Solo
Bohemian and Gypsy—"Songs My Mother Taught Me".....Orchestra
Spanish—"Juanita".....Solo
Russian—"Song of the Volga Boatmen".....Glee Club
Norwegian—"Last Night the Nightingale Woke Me".....Solo
Scotch—"Annie Laurie".....School

National Songs and Anthems

Russian......"God Ever Glorious"
French......"Marseillaise"
United States....."The Star-Spangled Banner"
English....."God Save the King"
Austrian....."Glorious Things of Thee Are Spoken"
Polish....."Polish National Song"
Canadian....."The Maple Leaf Forever"
German....."Watch on the Rhine"
Italian....."Garibaldi's War Hymn"
Japanese....."Kimigayo"
Welsh....."The Campbells Are Coming' "

Dances and Dance Music

A program in cooperation with the Department of Physical Education may be based upon the dances of the various countries or races. Such presentations as the following may be used in this program:

Tarentella—Italy
Jig—Ireland
Minuet—France
Hornpipe—England
Czardas—Hungary
Bolero—Spain
Habanera—Cuba
Highland Fling—Scotland
Kamarenshaia—Russia
War Dance—American Indian

In these dances, instruments characteristic of the various nations, countries or races may be introduced; for instance, castanets, Spain; ukelele, Hawaii; bagpipes, Scotland; dulcimer, Hungary; tom-tom, American Indian, etc.

Another program may show a number of different dances and dance steps, and illustrate the type of music that accompanies each. Each dance and its accompaniment is interrupted when half completed and explained. Some of the demonstrations may be:

Waltz—"On the Beautiful Blue Danube".....*Strauss*
Jig—"Irish Washerwoman".....*Anonymous*
One-Step—"Military Molly".....*Hewitt*
Two-Step—"La Sorella".....*Borel-Clerk*
Hornpipe—"Devil's Dream".....*Anonymous*
Tango—"Irresistible".....*Logatti*
Reel—"Arkansas Traveler".....*Anonymous*
Country Dance—"Rakes of Mallon".....*Anonymous*
Valse Lente—"Valse Bleue".....*Margis*
Mazurka—"One Heart, One Mind".....*Strauss*
Hesitation—"Esmeralda".....*Mesquita*

Famous Poems Set to Music

"O Wert Thou in the Cauld Blast"....*Burns-Mendelssohn*
"Po' Little Lamb".....*Dunbar-Parks*
"Elegy".....*Gray-Baldwin*
"Little Boy Blue".....*Field-Parks; Field-Nevin*
"Who Knows?".....*Dunbar-Ball*
"Invictus".....*Henley-Huhn*
"Erlkoenig".....*Goethe-Schubert*
"Drink to Me Only With Thine Eyes"..*Johnson-Old English*
"Trees".....*Kilmer-Hahn*
"Recessional".....*Kipling-DeKoven*
"On the Road to Mandalay".....*Kipling-Speaks*
"Mother O'Mine".....*Kipling-Tours*
"The Gypsy Trail".....*Kipling-Galloway*
"The Day is Done".....*Longfellow-Lohr*

"Hiawatha's Journey"..... *Longfellow-Wilson*
"Tales of a Wayside Inn"..... *Longfellow-Stephenson*
"Goodnight, Goodnight, Beloved"..... *Longfellow-Pinsuti*
"The Rosary"..... *Rogers-Nevin*
"Full Fathoms Five Thy Father Lies"..... *Shakespeare-Johnson*
"Who is Sylvia?"..... *Shakespeare-Schubert*
"Blow, Blow, Thou Wintry Wind"..... *Shakespeare-Sarjeant*
"Crossing the Bar"..... *Tennyson-Root;*
Tennyson-Bingham
"Sweet and Low"..... *Tennyson-Barnby*
"The Harp That Once Through Tara's
Halls"..... *Moore-O'Hare*
"In Flanders Fields"..... *McCrae-Robinson*

Sacred Music

"The Heavens Are Telling"..... *Haydn*
"Largo"..... *Handel*
"Ave Maria"..... *Bach-Gounod*
"O Rest in the Lord"..... *Mendelssohn*
"I Waited for the Lord"..... *Mendelssohn*
"Lift Thine Eyes to the Mountains"..... *Mendelssohn*
"If With All Your Hearts"..... *Mendelssohn*
"War March of the Priests"..... *Mendelssohn*
"The Lost Chord"..... *Sullivan*
"Hallelujah Chorus"..... *Handel*
"Messiah"..... *Handel*
"He Shall Feed His Flock"..... *Handel*
"The Heavens Resound"..... *Beethoven*
"Stabat Mater"..... *Rossini*
"One Sweetly Solemn Thought"..... *Ambrose*
"Flee as a Bird"..... *Dana*
"The Palms"..... *Faure*
"There is a Green Hill Far Away"..... *Gounod*
"The King of Love My Shepherd Is"..... *Gounod*
"A Dream of Paradise"..... *Gray*
"Ave Maria"..... *Mascagni*
"Calvary"..... *Rodney*
"It Came Upon a Midnight Clear"..... *Sullivan*

Grand Opera

"Quartette," *Rigoletto*
"Bridal Chorus," *Lohengrin*
"Anvil Chorus," *Il Trovatore*
"Home to Our Mountains," *Il Trovatore*
"Miserere," *Il Trovatore*
"Habanera," *Carmen*
"Toreador Song," *Carmen*
"Intermezzo," *Cavalleria Rusticana*
"Barcarolle," *Tales of Hoffman*
"Pilgrims' Chorus," *Tannhauser*
"March," *Tannhauser*
"Sextette," *Lucia*
"Soldiers' Chorus," *Faust*
"Waltz," *Faust*

Light Opera

"Chimes of Normandy," *Panquette*
"Bohemian Girl," *Balfe*
"Robin Hood," *De Koven*
"Martha," *Flotow*
"Mignon," *Thomas*
"Erminie," *Jacobowski*
"Prince of Pilsen," *Luders*
"Merry Wives of Windsor," *Nicolai*
"Barber of Seville," *Rossini*
"Maritana," *Wallace*
"The Mikado," "Pinafore," "Pirates of Penzance," *Gilbert and Sullivan*

Thanksgiving

"America the Beautiful" . . . . . *Ward*
"A Song of Thanksgiving" . . . . . *Allitsen*
"Swing the Shining Sickle" . . . . . *Riley*
"Father, We Thank Thee" . . . . . *Emerson-Jewitt*
"Grateful, O Lord Am I" . . . . . *Caro Roma*
"Prayer of Thanksgiving" . . . . . *Kresmer*

Christmas

"The First Noël"
"It Came Upon a Midnight Clear"
"O Little Town of Bethlehem"
"Joy to the World"
"Silent Night, Holy Night"
"O Come All Ye Faithful"
"Three Kings of Orient"
"O, Holy Night"
"The Light of Bethlehem"
"Hark, Hark My Soul"
"The Star of Bethlehem"
"Gloria" from 12th Mass
"Sixteenth Century Carol"
"Cantique de Noël"
"Nazareth"
"Hark, the Herald Angels Sing"
"Angels from the Realm of Glory"
"The Birth of a King"

Nature

"Hark, Hark, the Lark" ..... *Schubert*
"The Rain Drop" ..... *Chopin*
"The Fountain" ..... *Bohm*
"The Swan" ..... *Saint-Säens*
"I Hear a Thrush at Eve" ..... *Cadman*
"I Hear a Lark at Dawning" ..... *Twohig-Knins*
"Dance of the Frost Elves" ..... *Grieg*
"Papillons" ..... *Schumann*
"Stars of the Summer Night" ..... *Gruber*
"Butterfly" ..... *Lavallee*
"To Spring" ..... *Grieg*
"Flower Song" ..... *Lange*
"Worship of God in Nature" ..... *Beethoven*
"An Open Secret" ..... *Woodman*
"Spring Song" ..... *Heller*
"The Mocking Bird" ..... *Lewis*
"The Moon Drops Low" ..... *Cadman*
"Will O' the Wisp" ..... *Spross*
"The Mountain Stream" ..... *Beethoven*
"Bee Magic" ..... *Cadman*
"Brown Bird Singing" ..... *Wood*
"Falling Rose Leaves" ..... *Sanders*
"Nature's Music" ..... *Hadley*
"The Weathercock" ..... *Lehman*
"Beautiful Moonlight" ..... *Glover*
"Sing, Sing, Birds on the Wing" ..... *Nutting*
"In the Woods" ..... *Godard*
"Voices of the Woods" ..... *Watson*
"Dance of the Flowers" ..... *Tschaikowsky*

Arbor Day

"The Green Cathedral" ..... *Hahn*
"Woodland Sketches" ..... *MacDowell*
"Farewell to the Forest" ..... *Mendelssohn*
"Trees" ..... *Kilmer-Rausbach*
"The Pine Tree" ..... *Salter*
"Woodland Greetings" ..... *Offenbach*
"Wind in the Trees" ..... *Mulock-Craik-Thomas*

Flowers[1]

"To a Violet"....*Grieg*
"Ballet of the Flowers"....*Hadley*
"Red Rose"....*Hadley*
"Daffodils"....*Hadley*
"Marguerite"....*Hadley*
"Mignonette"....*Hadley*
"Jasmine"....*Hadley*
"Bachelor Buttons"....*Hadley*
"Heather"....*Hadley*
"Hollyhocks"....*Hadley*
"Violets"....*Hadley*
"Poppies"....*Hadley*
"Lily of the Valley"....*Hadley*
"Gardenia"....*Hadley*
"The Lotus Flower"....*Heine-Schumann*
"Water Lilies"....*Linder*
"To A Wild Rose"....*MacDowell*
"To A Water Lily"....*MacDowell*
"Who Made the Rose?"....*Marzo*
"Narcissus"....*Nevin*

Sea

"Sea Pieces"....*MacDowell*
"Safe in the Harbor"....*Wagner*
"Asleep in the Deep"....*Petri*
"Floating with the Tide"....*Wilson*
"Viking Song"....*Coleridge-Taylor*
"Bells of the Sea"....*Colman*
"Song of the Fisherboats"....*Bainbridge-Colman*
"A Life on the Ocean Wave"....*Russell*
"To the Sea"....*MacDowell*
"Starlight"....*MacDowell*
"From the Depths"....*MacDowell*
"Nautilus"....*MacDowell*
"In Mid Ocean"....*MacDowell*

[1]There are many possibilities of combining music and pictures by means of the victrola and lantern slides. Material may be obtained from R C A Victor Company, Inc., Camden, New Jersey, or Columbia Phonograph Company, Camden, New Jersey.

"From a Wandering Iceberg".....*MacDowell*
"On a Moonlit Sea".....*Wilson*
"Sailing".....*Wilson*
"A Sailor's Dream".....*Parkhill*
"Anchored".....*Watson*

In addition to these, almost any song book contains such songs as the following, which the students always love to sing: "A Capital Ship," "Captain Jenks," "Nancy Lee," "Pirates' Chorus," "Roll Away," "Sea Scout Chantey," "Sailing, Sailing."

Astronomy

"Heavens Are Telling"—*Josef Haydn*.....Girls' Glee Club
Astronomy of the Ancients.....Student
Violin Solo. "Estrellita" (My Little Star)—
Mexican Song.....Student
"The Night Has a Thousand Eyes"—*R. H. Woodman*.....Girls' Sextette
An Incident in the Life of John Brashear....Dramatic Club
"Candle Lightin' Time"—*Taylor-Spross*.....Girls' Chorus
Piano Solo. "Nocturne"—*Chopin*.....Student
Some Well-Known Stars—*Gruber*.....School
Vocal Solo. "Beautiful Moonlight"—*Glover*. Student
The Milky Way.....Student
Piano Solo. "Moonlight Sonata," 1st Movement—*Beethoven*.....Student

Autumn

"October".....*Gaul*
"Indian Summer".....*Herbert*
"Autumn Woods".....*Hosmer*
"Indian Summer".....*John*
"Golden Autumn".....*Reeg*
"Mid-October Afternoon" (*Legend of Sleepy Hollow*)

Spring

"Spring Song"—*Mendelssohn*.....Orchestra
"Spring's Awakening"—*Sanderson*.....Chorus
Vocal Solo. "To Spring"—*Grieg*.....Student
Piano Solo. "Rustling of Spring"—*Sinding*....Student

"Welcome Sweet Springtime" ("Melody in F")
—*Rubinstein* ..... School
Vocal Solo. "The Year's at the Spring"—*Beach*.. Student
"Spring Flowers"—*Wheeler* ..... Chorus
Vocal Solo. "April Morn"—*Batten* ..... Student
"Butterfly, Butterfly" (Waltz from *Coppelia*)—
Gaine ..... Girls' Chorus

MORNING

"At Dawning" ..... *Cadman*
"Morning" ..... *Speaks*
"Daybreak" ..... *Wilson*
"Morning" ..... *Grieg*
"Song at Dawn" ..... *Tosti*
"Dawn" ..... *Nevin*
"Dawn" ..... *Curran*
"Morning Star" ..... *Schumann*
"Morning Song" ..... *Schumann*
"Hail to the Dawn" ..... *Suppé*
"Dawn" ..... *Stott-Weaver*
"Break O'Day" ..... *Sanderson*
"Daybreak" ..... *Faning*
"The World Is Waiting for the Sunrise" ..... *Sietz*

EVENING

"A Perfect Day" ..... *Bond*
"Sundown" ..... *Wilson*
"When the Sun Goes Down" ..... *Penn*
"The Long Day Closes" ..... *Sullivan*
"As the Sun Sets" ..... *Wilson*
"Twilight Sketches" ..... *Williams*
"Twilight" ..... *Rubinstein*
"Out of the Dusk to You" ..... *Dorothy Lee*
"Evening Prayer" ..... *Weber-Page*
"Night's Song" ..... *Behr*
"The Evening Concert" ..... *Gilchrist*
"The Evening Bell" ..... *Kullak*

Home

"Tumble Down Shack in Athlone"..... *Carlo-Sanders*
"In the Heart of the Hills"..... *Lee*
"My Ain Folks"..... *Mills-Lemon*
"Coming Home"..... *Willoughby*
"The Lamplit Hour"..... *Penn*
"Little Mother O' Mine"..... *Burleigh*
"The Blue Alsatian Mountains"..... *Adams*
"Home, Sweet Home"..... *Bishop*
"Little Gray Home in the West"..... *Lohr*
"America for Me"..... *Van Dyke-Miles*
"Homing"..... *Teresa del Riego*
"In a Cottage Small by a Waterfall"..... *Sylva-Hanley*
"I Love a Little Cottage"..... *O'Hara*
"By Firelight"..... *Homer*
"The Little Road"..... *George Craff, Jr.*
"In a Little Town Near By"..... *Clark-Maley*
"Little White Cot in the Lane"..... *Arthur Penn*
"In the Heart of the Hills"..... *Dorothy Lee*

Emotions

An instructive and interesting program may be based upon the general theme of "Emotions Pictured in Music." The selections are played by the orchestra, victrola, and by individual students. Before each selection is played, the audience is asked to listen carefully and try to determine just what emotion or mood the composer is attempting to convey through his composition. After part of the selection has been played, the chairman interrupts the music and explains how the composer, by emphasizing such mechanics (and combinations) as fast or slow, high or low, major or minor, heavy or light, soft or loud, etc., obtains the desired result. The selection is then completed with the audience the better educated to appreciate these basic principles and utilizations. There are many possibilities in this program, but, because most of the students will have had little education in music, the simplest and most striking contrasts

should be presented first. For instance, the difference between the "funeral march" and the "triumphal march" suggested below will be immediately evident.

The following compositions will suggest a few of the possibilities:

"Funeral March"..... *Chopin*
"Danny Deever"..... *Damrosch*
"Liebestraum"..... *Liszt*
"Spring Song"..... *Mendelssohn*
"Cradle Song"..... *Schubert*
"Good-bye"..... *Tosti*
"Triumphal March" (*Aida*)..... *Verdi*
"Still as the Night"..... *Bohm*
"Serenade"..... *Schubert*

Elementary School Program

The following recital by the students of the Fourth Ward School, Homestead, Pennsylvania, suggests the possibilities of a program in which each room presents one part. Notice the increasing number of instruments utilized in the upper grades.

Room 1.	"Ladita"	Symphony Toy Orchestra
Room 5.	"The Birds Dead March"	Piano Solo
	"The Hunting Song"	Piano Solo
Room 6.	"Sack Waltz"	Piano Solo
	"Auld Lang Syne"	Piano Solo
	"Sleeting"	Piano Solo
	"The First Violet"	Piano Solo
	"The Country Dance"	Piano Solo
Room 7.	"Dance of the Dew Drops"	Piano Solo
	"Serenade"	Violin Solo
	"Humoresque"	Piano Solo
	"Over the Waves"	Piano Solo
	"Charge of the Uhland"	Piano Solo
	"Pearly Dewdrops"	Piano Solo
Room 8.	"Old Glory"	Cornet Solo

"I Salute Thee".....Saxophone Solo
"Come Thou Almighty King"....Accordeon Solo
"School Days".....Violin Solo
"I Can't Do Without You".....Piano Solo
"Mountain Waltz".....Banjo Solo

Old Plantation Days

Setting. Plantation scene at night with darkies gathered around a campfire. A cotton field and cabins are shown in the background.

"Way Down Upon the Swanee River"—*Foster*.....Ensemble
"Little Cotton Dolly"—*Geible*.....Boys' Glee Club
"Doan Yo' Cry Mah Honey"—*Noll*.....Girls' Chorus
"Deep River"—*Taylor*.....Ensemble
"Largo" from New World Symphony—*Dvorak*.....Orchestra
"Sleep, Kentucky Babe"—*Geible*.....Boys' Quartette
Banjo Solo.....Student
"Swing Low Sweet Chariot".....Ensemble
"De Coppah Moon"—*Shelley*.....Girls' Chorus
"Carry Me Back to Old Virginny"—*Bland-Page*.....Boys' Glee Club
"Can't Yo' Hear Me Callin' Caroline?—*Roma*.Ensemble
"Mah Lindy Lou"—*Strickland*.....Girls' Chorus
"Old Black Joe"—*Foster*.....Ensemble

Additional music for this program may be selected from "Juba Dance," Detts; "Mighty Lak a Rose," Nevin; "A Little Bit of Honey," Bond; "Oh Miss Hannah," Deppen; "Howdy Do Mis' Springtime," Gordon-Guion; "Ma' Little Sunflower, Good Night," Vanderpool; "Mammy's Lullaby," Dvorak-Spross; "De Sun's Comin' Back," King.

Spirituals[1]

"I Wanna Be Ready"
"It's Me, Oh Lord"
"Massa Dear"
"Nobody Knows the Troubles I've Seen"
"When Israel Was in Egypt's Land"
"Listen to the Lambs"

[1]Negro Spirituals may be obtained from Robbins Engle, 1658 Broadway, New York and Carl Fischer, Inc., 56 Cooper Square, New York.

"Ol' Man River"	"Scandalize My Name"
"Weepin' Mary"	"Wade in de Water"
"I Stood on de Ribber"	"Gimme Your Hand"
"Go Down Moses"	"I'm Gonna Tell God All My Troubles"
"My Little Batteau"	"I Aint Gwine to Study War No More"
"Didn't It Rain"	"Stand Still Jordan"
"Bye an' Bye"	"Were You There"
"Roll, Jordan, Roll"	"There's no Hidin' Place Down There"
"Water Boy"	"Joshua Fit the Battle ob Jericho"

Musical Instruments

The parts which the various instruments of the orchestra and band play can be demonstrated by having a number of these instruments played separately. Each instrument is briefly explained—type, operation, history, tonal qualities, range, pitch, etc., and a short selection is played upon it. Then these instruments are played together. This will be especially effective if each of the instruments plays its own part of a particular selection. Then, when all instruments play together, the audience will have an opportunity to see just how these instruments combine to make the composition.

An extension of this same idea is to have not one, but several instruments of the various "choirs" play and then combine these for one or two final numbers. The following part of a program will illustrate this method:

String Quartette; violin, cello, viola, string bass.
"Old Black Joe" ..... *Foster*
"In the Woods" ..... *Godard*
Bass Quartette; trumpet, trombone, horns.
"Love's Old Sweet Song" ..... *Molloy*
"The Old Refrain" ..... *Kreisler*
Woodwind Quartette; flute, clarinets, bassoon.
"Massa's in de Cold, Cold Ground" ..... *Foster*
"Way Down Upon the Swanee River" ..... *Foster*
Ensemble:
Selections from *Faust* ..... *Gounod*

If several programs are available for this type of "instruction," the numbers played should be those in which the instruments explained have significant or important parts. For instance, the following numbers are appropriate after an explanation of the percussion instruments — cymbals, tambourine, and drums:

"Farendale" from "L'Arlesienne Suite No. 2"..... *Bizet*
"Tambourine"..... *Gluck*
Polka, "Thunder and Lightning"..... *Strauss*

The trombone and the tuba may be introduced by such colorful selections as:

"March" from the *Prophet*..... *Meyerbeer*
"Largo" from *New World Symphony*..... *Dvorak*
"Introduction to Act III"—*Lohengrin*..... *Wagner*

In any case, not all of these numbers need be played, just enough to demonstrate how the particular instrument makes the rhythm, emphasizes, carries the theme, or adds pleasing harmony.

How the sounds of various animals and insects are imitated may be suggested by the use of such numbers as the following:

Birds. Flute, oboe and clarinet. "Sounds of the Forest" (*Siegfried*)..... *Wagner*
Flies. Stringed instruments. "Minuet of the Fly"..... *Czibulka*
Mules. Violins. "Carnival of the Animals"..... *Saint-Säens*
Horses. Violins, clarinet and block. "Ride of the Valkyries"..... *Wagner*

The history of musical instruments makes an interesting program. Phonograph records demonstrating these older instruments are available and may be used, especially for those that are obsolete. Or the setting may be a tableau or "living picture" of a man with one of these instruments and the record demon-

strate how it sounded when played. The following pictures will suggest possibilities:

The lyre. A Greek appropriately costumed in chalmys and fur mantle.
The flute. A Roman shepherd with his flute.
The harp. A Hebrew shepherd with a rude harp.
The Pipes of Pan. Mythological figure with instrument of pipes.
An African Drumhead. A savage with tightly stretched skin over a frame.

Good versus Poor Popular Music

The difference between the better popular music and the opposite may be effectively shown, without moralizing, by means of an assembly program contrasting these two types. The following are examples of the better type. Current examples of the opposite are easily found.

"Love's Old Sweet Song".....From *Sari*
"Song of Love".....From *Blossom Time*, Romberg
"Only a Rose".....From *Vagabond King*, Friml
"My Wild Irish Rose.....Olcott
"Indian Love Call".....From *Rose Marie*, Friml
"In Lilac Time".....Shilkret
"Where My Caravan Has Rested".....Lohr
"Sweetheart Waltz".....From *Maytime*, Romberg
"Gypsy Love Song".....Herbert
"Macushla".....McMurrough
"I Hear You Calling Me"....Marshall
"You In a Gondola".....Clark

A Musical Romance

A variation of this test, a very old game—that has been played at parties, socials, and on similar occasions for many years, is based upon the recognition of tunes and titles. All students are provided with printed or mimeographed slips. The questions may either be read by the chairman of the meeting

or be printed or mimeographed on the slips. After the question is read, the answer is played, preferably, on the piano, or sung. The following questions will suggest the possibilities of this type of recognition test:

Who is the heroine? "Annie Laurie"
Who is the hero? "Ben Bolt"
Who was the heroine's father? "Solomon Levi"
Who was the heroine's chauffeur? "Old Black Joe"
Who is the hero's chauffeur? "Uncle Ned"
What is the name of the heroine's pet? "Old Dog Tray"
What did she say she did for recreation? "I'm Forever Blowing Bubbles"
What did she find in her cupboard one day? "Three Blind Mice"
When did the heroine and hero meet? "Long, Long Ago"
Where did they meet? "Dixie Land"
What time of day was it? "In the Gloaming"
What did he say to her? "Abide with Me"
What did she say to him? "Drink to Me Only with Thine Eyes"
What did they drink out of? "Old Oaken Bucket"
What did she ask him to sing? "Love's Old Sweet Song"
What did he say? "I Cannot Sing the Old Songs"
Where were they going? "Maryland, My Maryland"
How were they going? "Sailing, Sailing"
What did she say when she stepped in the mud? "Oh Dem Golden Slippers"
What was he wondering? "Do They Think of Me at Home?"
What did he say on leaving? "How Can I Leave Thee?"
What did she say when she saw it was raining? "Wait till the Clouds Roll By"
Where were they married? "The Church in the Wild Wood"
What were their wedding presents? "Grandfather's Clock," "Mother's Old Red Shawl"
What did they both have during the ceremony? "Smiles"
Where did they go after being married? "Home Sweet Home"
What did they then decide to do? "Let the Rest of the World Go By"

Convention of Great Musicians

A Musical Convention is called by "Father Time" who acts as its chairman. The composers enter, greet each other, and take their places. "Father Time" then introduces the various musicians and each briefly tells the story of his music, and especially the composition which he is about to play (or direct, in the case of orchestral, choral, and similar presentation), and then renders his contribution. This program should have variety rather than be entirely composed of one type of music, for instance, piano music. Violin, trumpet, banjo, piano, orchestra, quartette, solo voice, and various combinations of voice and instrument may be utilized. A bit of humor may be brought in by having a modern "Jazz King," "Mammy Song Singer" and "Blues Song Crooner" enter and beg to be allowed to present their music. They are, of course, driven out by the shocked old masters before they have finished. These impersonations may be very effective, if the musicians are appropriately dressed and made up. Wigs will be necessary in most cases, but these are easily rented for the occasion. The musicians to be impersonated are those in the programs of this section, and many others. Pictures of them may be found in books on musical history or in biographical encyclopedias.

This same idea may be developed in a similar program using "Contemporary Artists" as its theme. Kreisler, Spalding, Rachmaninoff, Paderewski, Garden, Ponselle, Hofman, Grainger, Hayes, Robeson, McCormack, Schumann-Heink, Sousa, Stock, and many others may be impersonated. There is, here, especially fine opportunity for the utilization of the various instruments of the band and orchestra.

Master of Ceremonies

A modern "master of ceremonies" may be used as an interesting and novel device for introducing the various numbers on

the program. This master is, in reality, merely a chairman who makes a few appropriate remarks about the number, both before and after its presentation. This "master" should not be allowed to attempt to be "funny," dress in an unusual way (for instance in a clown suit), or imitate well-known local masters of ceremonies. The music presentation, and not the chairman who introduces it, is the important thing.

State Music

An attractive program for any State Day may be built around the musical contributions of the state, its composers, artists, publishers, and critics, the development of the state song, college music, hymns, history of interesting and unusual music organizations and institutions, the development of school music, and similar topics. Much of this material will be found in publications of music organizations of the state, State Historical Society, and similar organizations. The following program on Pennsylvania Music will suggest what may be done with this type of program, for any state:

"Columbia, the Gem of the Ocean"—*Becket*.....School
Some Pennsylvania Firsts in America.....Student

American Organ	Oratorio Sung
Spinets	Music Association
Piano	Opera Produced
Pipe Organ	College "Chair" of Music
Band	Director of Public School Music
Trombone	Hymn Writer
Song Writer	Opera Composer

Brief Discussion of the "Big Four"—Foster, Nevin, Cadman, and Burleigh.....Student
Selections (Any one of those suggested below)
Stephen Foster.....School
"Way Down Upon the Swanee River"
"My Old Kentucky Home"
"Old Black Joe"

"Massa's in de Cold, Cold Ground"
Ethelbert Nevin.....Student
"The Woodpecker"
"Mighty Lak a Rose"
"The Rosary"
"Narcissus"
Charles Wakefield Cadman.....Glee Club
"Indian Mountain Song"
"At Dawning"
"From the Land of the Sky Blue Water"
Shanewis, A Real American Opera
Henry T. Burleigh.....School
Arrangements of Many Negro Spirituals
"Oh! Didn't It Rain?"
"Little Mother O' Mine"
"Love Watches"
Some Famous Pennsylvania Hymn Writers and Their Hymns.....Student
"When the Roll Is Called Up Yonder"..*Black*
"The Ninety and Nine".....*Sankey*
"I Must Tell Jesus".....*Hoffman*
"Will There Be Any Stars in My Crown?"*Sweeney*
"The Sweet By and By".....*Lowry*
"Anywhere with Jesus".....*Twoner*
The Works and Death of Philip Bliss.....Student
Four Great Pennsylvania Vocal Artists.....Student

Louise Homer	Paul Althouse
Christine Miller Clemson	David Bispham

The Development of Public School Music in Pennsylvania.....Student
"Hail Columbia Happy Land"—*Hopkinson-Roth*..School

Singing Competition

Dividing the assembly audience into two or more sections and having each section compete with the others makes an interesting variation from the usual assembly singing. Several judges, pupils and teachers, sit on the stage and each marks a

ballot without discussing it with the other judges. If the competition is between two sections, these may be right and left halves of the room, or the front and the back. Each must be very definitely identified in order that the judges do not become confused. For instance, the right to the pupil will be the left to the judge. The music director leads the singing or a student leader may be chosen from each side. One side sings a verse of the song and the other side sings the next verse. If the verses are short, each side may sing two verses. Another method is to allow each side to choose its own song. This may be desirable with small groups, but it is not practicable with the larger. A set of simple standards by which the sides are judged should be developed and made known to the pupils, in order that they may compete intelligently.

Music Memory Contest

The "recognition tests" suggested in connection with the assembly programs of other fields have been developing for several years in the field of music, until now we have great intersectional and state contests in "Music Memory." Although these, in most cases, are designed for music classes and students, yet, in a smaller but nevertheless interesting, instructive and effective way, they may be adapted to the students of the entire school. The selections may be played on the victrola, by the orchestra or other music organizations, or by individuals. The student is handed a small printed or mimeographed slip and in the blanks of this slip, he notes the name of the selection and perhaps the author. These slips are then exchanged and corrected. In this type of program there should be much variety, unless many are staged. In order that a large number of selections may be presented, cuttings or excerpts only should be used in the case of longer compositions.

See also the programs on "Special Days" in Chapter XIII.

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Such magazines as *The Etude*, *Musical Advance*, *Music Bulletin*, *Music Courier*, *Musical Observer*, *Musical Quarterly*, *Musician*, *Music and Youth*, and *Singing*, will contain much current material of value to the group sponsoring these programs.

Other material may be obtained from the National Society for the Advancement of Music, 105 West 40th St., New York City; Community Service, 315 Fourth Ave., New York City; G. Schirmer, 3 E. 43rd St., New York City; The Columbia Phonograph Company, Camden, N. J., and the Victor R C A Company, Inc., Camden, N. J.

CHAPTER V

ART

Interest in art in its various forms has developed very fast during the past decade. The first reason for this is to be found in the increased attention it has been receiving in the schools. A second reason is to be found in the wide use of artistic material and principles now made in business and industry, in current literature, particularly magazines, in motion pictures, and in home and personal life. As it has become more valuable to the student and the adult, so have its possibilities as good practical assembly program material correspondingly increased.

In general, there are three main types of program possibilities, as well, of course, as combinations of these. The first is the usual program based upon the great masterpieces, paintings, sculptures, buildings, pottery, etc., and their creators. Reproductions of all these are now easily and inexpensively available in many forms, and furnish appropriate material for the more or less cultural education of the student.

The second type of program is that which represents producers in the school. Some, even though relatively few, of the students of the school will be producers of various kinds of art projects in their class and club work. And far too frequently these productions are seen only by the particular class or club in which they have been produced, or by the producers' immediate friends. Far too infrequently are they seen and appreciated by the other students of the school. It is reasonable that if they are interesting and valuable to the limited groups, they should also be interesting and valuable enough to be exhibited and explained to the entire school.

The third type of possibility is that based upon practical applications of art. All students, all of their lives, will consume art of various kinds, in their homes (furnishings, equipment and ornamentation), in their clothing, jewelry, automobiles, etc. In addition, they will consume a great deal of art in current advertisements. The ideals and principles of good taste, suitability, and appropriateness in applied art may be built by means of assembly programs.

It must be remembered that in many schools the average student never receives a single lesson in art of any kind. Since this is true, the responsibility of the school for educating him, at least, to a small extent, becomes the greater, especially as art continues to develop all around him. "National Picture Week," now celebrated in all parts of the country, is a most appropriate time for the presentation of celebrated masterpieces, but certainly art programs need not be limited to this week alone.

What Is Art?.....Teacher
Some Great Pictures (Illustrated).....Art Club
How Famous Chinaware Is Made.....Student
Description of Some Large Pictures.....Three Students
  a. Cycloramas: Atlanta and Gettysburg
  b. Polyptych: "Adoration of the Lamb," Hubert and Jan van Eyck
  c. Painting: "Paradiso," Tintoretto
"A Color Wheel Review".....Physics Club
Present Trends in Art.....Four Students
  Futurism, Motion
  Cubism, Static Form
  Synchronism, Tridimensional and Color
  Vorticism, Spiral Design
How Paul Revere Supported His Family of Fourteen.....Student
Some Vocational Possibilities in Art.....Teacher
What Should We Know About Art?.....Teacher
Dramatization. The Paper Novelties Factory.Art Club
Some Examples of Metalcraft.....Student

Convention of the Artists.....Art Club
Debate. Resolved: That the Average Billboard Represents Worthwhile Art.....Two Students
Exhibition of Some New Designs in Textiles..Student
How Many of These Do You Know?.....Student

ART GOES TO WORK FOR INDUSTRY

How Art Has Been Carried to the People[1]...Student
Art in Window Displays.....Student
Art in Advertising Posters (Illustrated)[2]
Art in Display of Merchandise.....Student
Art in Backgrounds and Mural Decorations..Student
Art in Ornamentation.....Student
Art in Cans, Bales, Boxes, and Containers (Illustrated).....Student
Art in Kitchens and Cellars.....Student
Art in Furniture, Leather, Silk, and Glass....Student
Art in Railroad Engines, Cars, Cabs, Busses, Books.....Student
Do These Utilizations Cheapen Art?.....Teacher

CONVENTION OF GREAT NATIONAL ARTISTS

An attractive method of presenting the contributions of the various schools or epochs of art is to assemble representatives of each of these and have each one demonstrate, exhibit, describe, or explain what his particular "school" or "time" contributed. Each of these representatives, significantly named, is appropriately costumed in the dress of his time and equipped with the material which he had at his disposal at that time. The chairman calls the meeting to order, after the artists have assembled, and introduces each. Some of the presentations might be as follows:

Stone Age: This primitive artist tells of his work in the early caves

[1]An appropriate set of slides and a lecture may be obtained from American Art Bureau, 166 West Jackson Boulevard, Chicago, Illinois.

[2]Advertising posters from the various countries may be borrowed from the American Friends Service Committee, 20 South Twelfth Street, Philadelphia, Pa.

and cliffs, and illustrates his art with drawings showing animals, legends, and activities of the stone age man.

Egyptian: The Egyptian artist explains and illustrates the use of the fret, scroll, zig-zag, scarabaeus and lotus in decorative and symbolic design.

Greek: This artist describes his use of the various types of columns in building operations, the use of acanthus leaf, egg-and-dart borders, and honey suckle in decorations; beautiful curves in statuary, etc.

Roman: The Roman artist discusses his contribution, applying art to architecture and construction—roads, arches, buildings, aqueducts, etc., and illustrates the decorative side with the use of border embellishments, curves, and rosettes.

Romanesque and Byzantine: This artist shows the influence of religion upon painting and architecture.

Saracenic: The Moor shows his artistry of graceful curves and linear arrangements, but with no representation of plant or animal life.

Gothic: This artist shows a further development of the Christian influence in painting, and also in architecture,—pointed windows, spires, etc. He goes further and shows carvings of animals, both beautiful and grotesque, foliage, and human beings.

Renaissance: This artist goes back to the classic Greeks and Romans for inspiration and material and deliberately imitates them.

A variation of this theme is to show "Father Time" reading from his Great Book. Musing over the wonderful art treasures of the world, he decides to call before him some of the great artists and discuss with them their contributions. This idea may also be used in connection with individual artists, as well as with impersonations of epochs or "schools" of art.

The Art Club in Session

A general program showing many different kinds of art activities may be based upon a visit to a meeting of the Art Club. In this meeting, various members are engaged upon their own projects and sketches; some are painting, some drawing

cartoons, some modeling, some making bead watchfobs, headbands, belts and other bead pieces on Indian looms, others are carving wood, decorating lamp shades, vases, and scarfs, making letters and book ends, paper and woolen flowers, block printing, and working with sealing wax, charcoal, clay, soap, and other materials. The visitors are conducted by the president of the club, and each activity is explained, demonstrated and illustrated by those who are engaged in it.

Living Pictures

Living pictures or tableaux of the great masterpieces may be shown in two different types of settings, the usual picture frame and the old fashioned album.[1] Making use of appropriate music with each presentation heightens the effect. The presentations should not be long, usually from one to two minutes. The story of the picture may be read or told by a reader, artist, or director. The following program, presented at an assembly of the High School, McKees Rocks, Pennsylvania, will show some of the types of material that may be used:

"To a Wild Rose"—*MacDowell*.....Stringed Ensemble
Tableau. "Little Rose"—*Whistler*.....Student
"Santa Lucia," Italian.....Stringed Ensemble
Tableau. "Mona Lisa"—*Da Vinci*.....Student
Vocal Solo. "Vacation Time".....Student
Tableau. "The Torn Hat"—*Sully*.....Student
Vocal Solo. "Sylvia"—*Speaks*.....Student
Tableau. "The Age of Innocence"—*Reynolds*.....Student
"A Song in the Night"—*Baldwin*.....Orchestra
Tableau. "The Sower"—*Millet*.....Student
Vocal Duet. "Hark! Hark! The Lark"—*Schubert*.....Two Students
Tableau. "The Song of the Lark"—*Breton*.....Student

[1]See the descriptions of these on pages 75-6.

The Story of the "Pot of Basil".....Student
Vocal Solo. "At Dawning"—*Cadman*....Student
Tableau. "The Pot of Basil"—*Alexander*.Student
Finale. "March"—*Rollinson*.....Orchestra

Some of the other possibilities for this type of program are as follows:

PICTURE	ARTIST	MUSIC
The Angelus	*Millet*	The Bells of Saint Mary's—*Adams*
Spirit of '76	*Willard*	Yankee Doodle—*Anonymous*
Blossoms	*Moore*	Ballet of the Flowers—*Hadley*
Mother	*Whistler*	Mother O'Mine—*Burleigh*
Country Store	*Rockwell*	Old Dan Tucker
Indian and Lily	*Couse*	By the Waters of Minnetonka—*Lieurance*
Madonna	*Raphael*	Ave Maria—*Bach; Gounod*
Girl with Doves	*Greuze*	The Turtle Dove—*Behr*
Lead Kindly Light	*Hofman*	Lead Kindly Light—*Dykes*
Blue Boy	*Gainsborough*	Laddie—*Scotch*
Man in Khaki (statue)	*Whitney*	Stars and Stripes Forever—*Sousa*

Other masterpieces which may be shown in tableau form are:

Nature—*Laurence*
Boy and Rabbit—*Raeburn*
The Order of Release, 1746—*Millais*
Golden Youth—*Glucklick*
Sympathy—*Riviere*
Boy with the Sword—*Manet*
Hope—*Watts*
Blossoms—*Moore*
Boy by the Fire—*Weroonsky*
The Sisters—*Maris*
The Artist and Her Daughter—*Le Brun*
Girl with Cherries—*Von Kaulback*
Boy Pioneer—*Harwood*
The Gleaners—*Millet*
The Fog Warning—*Homer*
Primary School in Brittany—*Geoffrey*
The Melon Eaters—*Murillo*
Apollo and the Muses—*Romano*
The Infant Samuel—*Reynolds*
Basket Weavers—*Couse*
Feeding Her Birds—*Millet*
Appeal to the Great Spirit—*Dallian*

Another variation of "Living Pictures," more humorous than those discussed previously, is to have the subject of the picture step down and out of the frame and discuss briefly herself, her life history, reason for her being painted, etc., and then return

to the frame. This same idea may be carried further in a sketch entitled:

THE ART GALLERY AT NIGHT

Scene I. Closing the Art Gallery:

The setting is an art gallery or museum, and about it are a number of living pictures, which have just been hung. A distant clock strikes six, and the Director prepares to close the museum for the night. Two or three late visitors enter and hurry on through the room, after stopping for a moment to view the pictures. The Director locks the door as the visitors leave. A scrubwoman enters from the other side of the stage and begins sweeping the floor, all the while making remarks about the funny looking faces of the people in the pictures, laughing at their strange clothes and ridiculing them generally. Finally, when her work is finished, she picks up her broom and other equipment and leaves. In leaving she turns the lights down low.

Scene II. The Soiree:

As the distant clock strikes midnight, one of the picture's subjects steps down and out of its frame and advances towards the front of the stage. She invites the others to join her and to get acquainted since, they, but today, were brought together. The others step out of their frames and greet one another. Someone suggests that each one make himself or herself better acquainted by telling something of his story. This they decide is a good stunt, so bring up chairs and settee, and seat themselves. One goes back to her frame, takes her place and "shows" them her picture. She then tells her story, describing the time in which she lived, who painted her, and other interesting details as to her age, famous folks who admired her, etc. When she has finished her story, each in turn does likewise, until the histories of all the pictures have been told. Then they turn their remarks to the ignorant scrubwoman who was so recently ridiculing them. They also comment on the ignorance of the average picture viewer. Other remarks have to do with how tired they become standing or sitting in the same pose and always looking in the same direction. They, being tired, decide to sleep a bit before returning to their places. This they do after removing hats, cloaks, or other loose equipment and clothing.

Scene III. Morning:

The distant clock booms eight, and almost immediately the scrubwoman enters and walks across the room. She, at once, notices that the pictures

are not complete and that there are strangely dressed people sleeping about the room. She gives a shriek and runs out of the room. Her scream awakens the picture subjects, who, for a moment, do not realize where they are. They hurriedly grab up some of their removed clothing and equipment and rush for their frames, assuming their poses. (Additional humor may be injected by having them mix up these articles, put them on incorrectly, get into the wrong frames, etc.) The Director enters with the badly frightened scrubwoman and finds the pictures in their proper places as usual. However, on looking more closely, he discovers that their equipment and clothing appear to be misarranged and misplaced. He looks for his spectacles but cannot find them, so he goes off to get them. The scrubwoman stands gaping at the pictures. The subjects decide it is a good time to properly array themselves and do so. The woman, seeing them move, screams again and falls to the floor in a faint. The Director returns with his glasses, finds the pictures are all right, and then discovers the woman on the floor. With the help of some early visitors who have just entered, he carries her off the stage. The pictures break out in a great laugh, as the curtain drops.

Great Artists

Discussion of the lives and contributions of some of the great artists makes good material for any art program. The work of these artists should be presented by actual pictures or slides; mere description will not be effective. Providing for variety in the program, art in sculpture, painting, architecture, crafts, and other phases, will add to its success. An entire program given to one type of art only is likely to become monotonous and tiresome. Some of the many artists who may be presented are:

Alberti	Corregio	Filarte
Borglum	David	French
Botticelli	Davidson	Gainsborough
Burne-Jones	Da Vinci	Ghiberti
Cellini	Denham	Giacondo
Cinabue	Donatello	Gilbert
Copley	Durer	Giorgione
Corot	Dussio	Goya

Hals	Phidias	Sluter
Holbein	Potter	Taft
Hunt	Raphael	Tintoretto
Ictinius	Rembrandt	Titian
Lombardo	Reynolds	Van Dyke
Michaelangelo	Rodin	Velasquez
Michelozzo	Rossetti	Webb
Millais	Rubens	Whistler
Millet	Saint Gaudens	White
Monet	Sargent	Wren

Commercial Art

The work of the commercial artist may be easily dramatized, The settings are the business office and the studio of the commercial artist. Customers enter and inquire about certain products, prices, materials, and delivery. The proprietor takes some of these customers into his studio where a number of commercial projects are already under way. The audience is educated in the various types of activities by the discussion between the customer, the proprietor, and the artists. Some of the activities which may be presented are: illustrating, sketching, drawing, and painting of various kinds of advertisements for billboards, magazines, sales bills, etc., demonstration of electric signs of a number of kinds, the making of window cards, signs, and price tags. A number of these activities, particularly those based on mechanical and electric signs, may be illustrated with small models. Local advertising firms will gladly cooperate in staging this program, for it is this field in which they are commercially and, hence, vitally interested.

Interior Decoration[1]

One of the oldest forms of applied art is that of "interior decoration," and this phase offers a fertile field for the assembly program maker. Plans may not only include the presentation

[1] *Art, Where Art Thou?*, by M. E. Robinson, published by Abbott Educational Company, Chicago, Illinois, is an attractive playlet on this general theme.

of attractive arrangements of all rooms of the home—living-room, dining-room, bedroom, and kitchen, but also center attention on a number of different phases of the topic, flowers, pictures, furniture, color, rugs and carpets, books, curtains and draperies, etc. Nearly all of the material necessary for these programs may be obtained from the home economics department which should also, probably, have the responsibility for developing the program.

Most of the larger department stores employ "Consulting Decorators," and these are usually available for school assembly programs. Frequently, they bring samples and illustrations of various types of material, and the exhibition of these adds to the value of the program. Moreover, a few words from such an expert on the topic of "Decorating as a Profession," will be of value to those boys and girls who are interested.

There are also many motion pictures showing the various steps in preparing material of all sorts in final shape for the buyer. For instance, "Fine Arts in Metals," produced by the Gorham Manufacturing Company, Providence, Rhode Island, is sent out to conventions and schools where metal work is taught. Such films are usually free except that the school is asked to pay the transportation charges and be responsible for any damage done to the film.

Dramatization

Scene I. Planning the Decorations:

A gentleman and his wife meet an expert decorator in a room which they wish to decorate in good taste. This room is bare of furniture, carpets, hangings, and the walls are undecorated. The decorator makes suggestions concerning the type of things that would look well in the room, the furniture, the wall decorations, the rugs and carpets, lights, pictures and ornaments. The principles of good taste are brought out by this discussion.

Scene II. At the Store:

The gentleman and his wife enter the store of the decorator, who pro-

ceeds to show them samples of wall paper, wall designs, rugs, carpets, furniture, accessories, lamps, book ends, pictures, tapestries, curtains, and hangings. They discuss these, emphasizing the reasons why each would be suitable or unsuitable. Their purchases are made, and they depart.

Scene III. Decorating the Room:

The walls have been painted or papered and the lights installed. The workmen are shown putting on the finishing touches, as the curtain rises. They gather up their tools and equipment and leave immediately. The other furnishings for the room are brought in. The decorator stands with the plans in his hands and directs the placement of the material. When it is all placed, and the men leave, he calls in the gentleman and his wife. They are delighted with the result.

A variation of the above theme is to arrange two different rooms, or the same room in two different ways, and have the members of the assembly decide which they like the better. The director then explains the differences and tells why the second is the more artistic.

Floral Decoration

A neighboring florist may demonstrate attractive arrangements of flowers and plants, using vases and containers of different sizes, shapes, material and color. If no florist is available, the pupils themselves may decorate a room with these flowers and plants. A very interesting competition may be staged between two groups of pupils who, using exactly the same materials, decorate a room on the stage. The plans are worked out in advance and checked by some disinterested person to see that they are not too much alike. One group decorates the room, and it is displayed to the school. The curtain is drawn, and the other group redecorates it by rearranging the flowers, plants, and perhaps the furniture also. The school, after being shown the second decoration, is asked to vote on which of the two is the more attractive arrangement. The room may be decorated behind the curtain, or the work may be done in full view of the audience. Probably the latter is the more interesting procedure.

Antiques

There is, at present, a great interest in the collection of antiques, as well as a more or less well established industry in reproducing them, and a program based upon this topic will not only be both timely and interesting, but also instructive and appropriate, for antiques are the works of art of another day. The antiques used in the program may be collected from various homes, or borrowed from stores or from the loan collections of such institutions as the Carnegie Museum, Pittsburgh, Pennsylvania. Three methods of presenting this program attractively are: the "Auction Sale," "Visit to a Puritan Home by a Modern Family," and "The Old Chest."

Auction Sale

The antiques are arranged on the stage in preparation for the auction sale. Chairs are provided for the customers. A crier with his bell and cry announces and advertises the sale. The customers enter, look over a few of the articles, and then take their places as the auctioneer appears and begins the sale. He selects an article, very briefly sketches its history, importance, interesting facts about it, etc., and then places it on sale. Very little time should be taken in bidding on the articles. The main purpose is to exhibit the articles to the audience and tell of their interesting history. Some articles are "sold," others are not A clerk records the sales as they are made. Only the larger pieces, which can be easily seen and appreciated by the audience, should be used. The use of pieces of jewelry, small trinkets and similar articles is not practical, except in a small assembly.

Visit to a Puritan Home by a Modern Family

The setting is a Colonial interior arranged with a sideboard on which pewter, glasses, tankards, sconces, plates, bowls, porringers, spoons, etc., are placed; a table set with dishes; and a collection of kitchen utensils; broom, grates, kettle, cradle, pot, pokers and irons, musket, and other articles. Other furniture, such as spinning wheel, spool chair, secretary, and "high boy," is placed about the room. Rag rugs and various kinds of old-fashioned wall decorations complete the furnishings. Counterpanes, old quilts, linens, and similar pieces may be brought in during the drama-

tization. An old Colonial Family, appropriately costumed, is engaged in evening activities, the mother spinning, the girls washing the dishes, the grandmother dozing by the fireplace, the father oiling his boots, the son cleaning his musket, etc. A knock is heard and the father goes to the door to admit a Modern Family of four or five members, who have come to visit the colonists. They are made welcome, cider and apples are passed, and one of the girls starts to pop corn. The talk very soon turns to the quaint old material about the room, and the remainder of the program consists of the various members of the family exhibiting and explaining these "antiques." All the members of the family may participate, the son may show his musket to a modern son, the children display their rag and wooden dolls and other toys to the modern children; the mother and the older daughters explain and exhibit their linen, bed clothes, spinning, weaving, cooking equipment, etc. The Modern Family finally leaves after expressing great enjoyment with the evening's pleasure, and inviting their friends to return the visit.

The Old Family Chest

Another method of presenting antiques, particularly "heirlooms," jewelry, bed clothes, linens, old books, small pottery, pictures, examples of the smaller metal crafts, kitchen and dining-room dishes, utensils and equipment, coins, glassware, old examples of block printing, and similar smaller articles, is to build the program around a visit to the old family chest. The chest, an enormous heavy old box with decorative hinges and ponderous lock and key, is opened by grandmother, who takes each article out of it and exhibits it and discusses it with her two granddaughters. The first part of the scene may show these two girls teasing their grandmother to show them what the old chest contains, as she has often promised to do when they are "a little older," or they may come upon their grandmother looking at the things the box contains and reminiscing over them.

Architecture

Possibly the best type of program in the general field of architecture is one which is illustrated with slides, pictures, models, sketches, drawings, or motion pictures. There are so many possibilities that the Architecture Club or Art Class should never lack material. If "architecture" is a theme to be followed through several meetings, the various programs may be

devoted to particular types of artistic expression, such as Architecture of the Ancients, Contributions of the Greeks, the Romans, and others, or the general theme might be Types of Architecture and the resulting programs would be based upon Byzantine, Romanesque, Gothic, and Renaissance examples. Other possibilities are Famous Cathedrals and Churches, Modern Architecture, Famous Architects and their Work, Distinctive Types of Modern Architecture—Mortuary, School, Church, Business, Theater, Field and Club House, Stadium, Hotel, Marine, etc. General topics have to do with methods and materials of building, beautifying, adapting to space, protecting from weather, fire, earthquake, etc.

The following examples will illustrate a few of the possibilities:

Architecture of the Ancients: Tower of Babel, Stonehenge, Ruins at Luxor and Karnak, Palaces of Susa and Persepolis, Gate of the Lions at Mycenae.

Roman Architecture: Baths, Theater of Marcellus, Pantheon, Colosseum, Basilica of Maxentius and Constantine, Temple of Jupiter at Baalbek, Temple of Hercules at Baalbek, Temple of Hercules at Cori, Maison Carree at Nimes, Triumphal Arches of Septimus Severus at Constantine.

Byzantine Architecture: St. Paul Without the Walls, Catacombs of Rome, St. Marks at Venice, San Vitale at Ravenna, the Mosque at Cairo, St. Sophia at Constantinople.

Romanesque Architecture: Cathedrals of Worms, Rochester, Durham, Bamberg, Mayence, Peterborough, Baptistry, Cathedral and Leaning Tower of Pisa.

Gothic Architecture: Cathedrals of Rheims, Amiens, Strasbourg, Antwerp, Cologne, Notre-Dame de Paris, Charters, Poitiers, Sainte Chapelle, Choir of Lincoln, Westminster Abbey, Abbey of St. Dennis.

Renaissance Architecture: St. Peter's, St. Paul's, Houses of Parliament, Florentine Palaces, Chateau of St. Germain, the Duomo, the Campanile, Palais de Justice.

Famous Cathedrals and Churches: St. Peter's, St. Paul's, Antwerp, Rheims, Tours, Notre-Dame, Moyon, Canterbury, Rouen, Soisson, Lin-

Figure 7. That elementary schools, as well as secondary, have interesting programs is evidenced by this illustration, "The Princess Passes," a scene from a pageant on pottery entitled, *The Magic Vase*, presented at the Kosciuszko School, Hamtramck, Michigan.

coln, Salisbury, St. John the Divine, Washington, Saint Nazaire, Santa Maria Novella.

Some Famous Modern Structures: Capitol at Washington, Washington Monument, Washington Cathedral, Bear Mountain Bridge, Cathedral of Learning, Woolworth Building, Chrysler Building, Lincoln Memorial, Art Institute, Cathedral of St. John the Divine, Temple of Music, Chicago.

Some Types of Homes in Our Community: Colonial, Spanish Hacienda, English Manor, Apartment House, Irish Cottage, Italian Villa, Farmhouse, American Bungalow, Japanese Mansion, Family Hotel.

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Mumford, L. *Sticks and Stones.* Boni, Liveright and Company.

White, C. E. *Successful Houses and How to Build Them.* The Macmillan Company.

Other material will be found in such magazines as *The American Architect, Architecture, Architecture and Building, The Architectural Record, The Architectural Review.*

Pottery

One of the most successful programs on pottery that the author has seen was a pageant, "The Magic Vase," developed by the Art Department of the Kosciuszko School, Hamtramck, Michigan. The following is a brief outline of this pageant.[1]

Prologue

Scene I. A Street in Hamtramck:

Three children, in search of information about a piece of pottery they have dug up in the garden, go to visit a ceramic artist.

Scene II. Interior of the workshop:

The artist goes out to answer the telephone and the children walk around and gaze in wonder and awe at the beautiful pieces of pottery.

[1]Copies of this pageant may be obtained from the Superintendent, M. R. Keyworth, for 25 cents.

The artist returns and, seeing their delight, tells them he will play a game with them. He asks them to sit on cushions on the floor and close their eyes while he counts ten.

Episode I. Egypt: The Princess Passes.

The artist counts to ten. Meanwhile, out from each side of a large vase, jump two Genii who bow low and ask the master's wish. He tells them that the children have found a piece of pottery and wish to know its history. With a suggestion that "perhaps we had better go to Egypt first," the Genii disappear and Egyptian figures, queen, attendants, and eunuch appear and take their position in front of (that is, "on") the great vase. The artist tells briefly of the pyramid tombs in Karnak, Thebes, and Valley of the Kings, and how vases were utilized by the ancient peoples as containers for cosmetics, for wine, as library or record jars, and also the stories which were carved upon them. The figures disappear as he waves his hand and says a few magic words.

Music—"Orientale"—Caesar Cui Op. 50-9.....Orchestra

Episode II. Greece: Olympian Victor.

The Genii, at the bidding of the master, bring Herodotus who pauses to place laurel wreath on the brow of Glaucus, greatest of Greek runners. He tells how the Greeks learned to paint pictures on their pottery instead of carving them on it. He discusses the "Red Figured Period" in which perfection was reached in vase painting.

The Artist waves his hand and whispers "China" to the Genii.

Music—"Priests' March" from *Athalia—Mendelssohn*..... Orchestra

Episode III. China: Willow Ware.

The Genii enter with tea table and at a clap from the hands of the artist, two Chinese girls enter and seat themselves cross-legged on the floor by the table. Their discussion centers around the beautiful china, the discovery of Kaolin or fine china clay and an interesting story indicating how china designs are composed around legends and stories. They conclude with the "Dance of the Tea Cups."

Music—"Chinatown"—*James Rogers*.....Orchestra

Episode IV. France: The Dresden Age.

The Genii usher in the French Artist Daudet, who tells them some interesting history of France and of the development of Dresden China,

and about fine porcelain making in France. Marie Antoinette and Louis XVI, dressed as shepherd and shepherdess, complete the picture.

Music—"Minuet—Don Juan"—*Mozart*.....Orchestra

Episode V. United States: Hopi Indians.

Ten or twelve Indians enter and the story of the American Indian's development of pottery in the form of tools and implements of clay, earthenware pots and bowls, spoons and other utensils, pipe bowls, etc., is told. The boy Indians dramatize a "Tomahawk Drill."

Music—"Tom Tom"—War Dance.....Orchestra

Episode VI. The Studio: A Tea Party.

The artist now invites his guests to have tea with him. A maid wheels in a tea wagon on which are a number of different kinds of china, Wedgewood, Bavarian, English Stoneware, Haviland, and Dresden. Each is explained by the artist as tea is served. While tea is being served, the other actors file in and take their places where they can hear what is being said about them in this new dress.

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Barber, E. A. *Pottery and Porcelain in the United States.* G. P. Putnam's Sons.

Cox, C. J. *Pottery.* The Macmillan Company.

Hainback, R. *Pottery Decoration.* Scott, Greenwood, and Sons, London.

Jervis, W. P. *A Pottery Primer.* O'Gorman Publishing Company.

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See also these magazines: *Ceramic Industry, Clay Worker, Design and Keramic Studio, Journal of the American Ceramic Society, Pottery, Glass, Housefurnishings, and Toys, Pottery, Glass, Lamp, and Housefurnishings,* and *Industrial Arts Magazine.*

Cut and Torn Paper Designing

These very pretty activities may be dramatized or demonstrated by arranging a "factory scene" in which a number of boys and girls are busily engaged in various projects. At the front, and to one side of the stage, should be an exhibition of their work. The foreman busies himself by supervising the work of his employees. A couple or three visitors, friends of the

president of the company, enter, carrying a note from the president (or they may enter with him) requesting the foreman to demonstrate the various methods and activities of the shop. The foreman calls to the front one of his workmen and has him demonstrate his project. He is followed by others, who similarly show what they are making and explain how they are making it. While these explanations are ostensibly for the visitors, they are staged for the audience and so must be clearly presented. Some of the projects manufactured and demonstrated are: flowers, favors, festoons, baskets and boxes, hearts, turkeys, and other animals and birds, cardboard furniture, doll and animal houses, holly wreaths, ropes, jumping jacks, skeletons, Mother Goose characters, Hawaiian leis, and the great many types of novelties, "doily" designs, pull-outs, "Christmas Trees," "Jacob's Ladders," etc.

In addition to the above materials, many others are suitable for inclusion in this type of program. For instance, work with woolens and cloth—flowers, ornaments, animals, trimmings, and trees; blocks and block printing; making relief maps from flour, salt, and clay; stenciling table runners, lamp shades, cushion covers, bags and luncheon sets; clay and wax modeling—vases, candlesticks, animals, busts, groups, buildings; soap sculpture; sealing wax craft—flowers, trees, leaves, animals, beads, pendants; decorating lamp shades, candlesticks, dress hangers, and powder boxes; sheet metal work—lanterns, bowls, book ends, sconces, toys, medallions; carving in wood; leather work; work with beads, cement, basketry, pottery, fire etching, jewelry, designing with plasticine and enamel; making birthday and greeting cards.

There are a great many possibilities of this "Visit to the Shop" idea. Care must be taken to see that the article discussed or represented is large enough to be seen by the audience. In the case of the smaller pieces, such as jewelry, large draw-

ings, models, or designs should be utilized to explain the processes of manufacture.[1] Of course, not all of the work will be done on the stage. Although the completed article should be exhibited, the various stages of preparation or manufacture may be shown by means of incompleted articles.

Basketry

The History of Basketry, One of the Oldest Crafts.....Student
Exhibition of Various Forms of Basketry and Explanation of Their Uses.....Student
The Materials of Basketry and Their Sources.....Student
Demonstration of Several Types of Processes.....Three Students
Plaiting Coiling Weaving
How the Material Is Prepared for Use.....Two Students
Softening Coloring
Some Common Patterns of Weaving.....Four Students
Wicker Twine Arrow Japanese
The Place of Basketry in the Modern World.....Student

Leather

A good demonstration of just how such articles as book cover, coin purse, belt, note-book cover, house slippers, blotter pad corners, or bill folds are made may be based upon a "follow through" of the various procedures. A customer enters and asks that a certain article, preferably a large one, such as a note-book cover, be made for him, and because he knows nothing about the methods used, he should like to stay and see it produced. The art leather worker agrees that it would doubtless be interesting to him, and takes him through the "factory." The scenes may be numbered and the curtain lowered and raised to indicate the passage of time. A number of partly finished samples will be necessary in order that there be no

[1]For instance, a visitor may be shown examining a small box, vase, or other work of art with a magnifying glass. The art work represented by it is immediately presented to the audience by means of slides or large drawings or models.

delay. The various scenes or episodes might be as follows, the story of each procedure being told and demonstrated to the visitor:

Scene I. Arrival of the Customer.
Scene II. Preparation of the Leather for Modeling
Scene III. Stenciling or Drawing the Design
Scene IV. Transferring the Design to Leather
Scene V. Cutting or Punching the Design
Scene VI. Coloring the Leather
Scene VII. Burnishing, Polishing, and Finishing the Article
Scene VIII. The Finished Article and Its Use

The same plan may be utilized in any of the other types of art crafts work, basketry, metal, cement, etc. If, on the stage, there is displayed a number of the finished articles, materials, tools, and equipment, the effect will be heightened.

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Leather Working Trades, Federal Board for Vocational Education, Washington, D. C.

SCULPTURE

Primitive Sculpture as Shown by Images and Carvings from Caves and Ruins.....Student
Demonstration of Methods of Molding and Casting.....Four Students
How Great Masterpieces Are Copied or Reproduced.....Student
Some Interesting Examples of Sculpture in Our Community.Student
Mythology and Symbolism in Sculpture.....Student
Some Great Sculptors and Their Work (Illustrated).....Student

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Sturgis, R. *The Appreciation of Sculpture.* Walter H. Baker and Company.

Taft, L. *History of American Sculpture.* The Macmillan Company.

Toft, A. *Modelling and Sculpture.* J. B. Lippincott Company.

Metal

Exhibition and Discussion of the Material of the Metal Worker ..... Student
Demonstration of Designing ..... Student
A Soldering Race ..... Four Students
Demonstration of Drawing ..... Student
Methods of Transferring the Design to Metal ..... Student
Smoothing and Sawing Out the Design ..... Student
A Tin Snip Race ..... Four Students
Demonstration of Coloring Metals ..... Student
Exhibition and Brief Discussion of Finished Products ..... Students

Cement

How the Ancients Used Cement in Their Building Operations (Illustrated) ..... Student
Demonstration of How Cement Is Made ..... Three Students
Exhibition and Explanation of Several Forms ..... Student
How Cement Is Reinforced With Wire, Rods, and Fence ..... Student
Demonstration of How Cement Is Poured Into the Form ..... Two Students
Removing the Form ..... Student
Coloring and Waterproofing the Material[1] ..... Student
Exhibition and Brief Discussion of Cement Articles ..... Six Students

Flower Pot	Pedestal	Furniture
Garden Jar	Box	Sun Dial

Some Uses of Cement ..... Two Students

Ship Building	Tree Surgery

Photography

We Take Your Picture ..... Photographer
The History of Photography ..... Student

[1] See *Color Cement Handicraft.* P. and R. Lemos. Davis Press.

Exhibition and Demonstration of the Uses of the Various Cameras.....Four Students

Folding Kodak	Panorama
Portrait	Motion Picture

The Chemistry of Photography.....Student

Illustration (slides) and Explanation of Photographic Stunts.Student

Ghost Pictures	Exaggerations and Distortions
False Backgrounds	Half, double, and triple exposures
Silhouettes	Composite pictures

Illustration and explanation of slow motion and accelerated motion pictures.....Student

Demonstration of Self-Photography.....Student

The Old and the New.....Dramatic Club
(Humorous contrast showing the old method of taking a group picture, the old fashioned clothes, camera, posings, etc., contrasted with the new.)

Photogramming and Radiography.....Student

We Show You Your Picture.....Photographer

REFERENCES

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Such magazines as *Amateur Photography Weekly*, *American Photography*, *Camera*, 4513 Sunset Boulevard, Los Angeles, Calif., *Camera*, 636 Franklin Square, Philadelphia, Pa., *Camera Craft*, *Commercial Photography*, *Kodakery*, *Photo Era*, and *Photo Miniature* will be found valuable.

RECOGNITION TESTS

Recognition tests may be built around such items as: names of artists, sculptors, and architects; names of pictures; periods represented in picture, sculpture, and architecture; materials of which local buildings are constructed; and popular advertise-

ments representing artistic principles or based on art. Much of this material may be presented by means of slides.

Drawing

Drawing, the Oldest Form of Art Expression.....Student
Exhibition and Explanation of the Equipment of the Artist..Student
Illustration and Demonstration of Some Types of Drawing..Five Students
Sketching Lettering
Designing Cartooning
Making Working Drawings
Demonstration of Methods Used in Blue Printing.....Students
Exhibition of Some Types of Blue Prints.....Student
Vocational Possibilities in the Field of Drawing.....Teacher

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Such magazines as *American Art Student and Commercial Artist, Art and Archaeology, Arts Magazine, Arts and Decora-*

tion, Art Digest, Art and Life, Art in America and Elsewhere, Art Lover's Magazine, Art News, Antiques, The International Studio, Thumb Tack, School Arts Magazine[1] will be found valuable.

Prints for use in appreciation work may be obtained from: Academy Art Shop, New York City; American Federation of Arts, 1741 New York Avenue, Washington, D. C.; Art Extension Society, 415 Madison Avenue, New York; Brown-Robertson Company, Inc., 8 East 49th St., New York City; Colonial Art Company, 1336 First St., Oklahoma City, Okla.; Dodson and Alinari Prints, Mentor Company, New York City; A. E. Little Company, Los Angeles; Perry Picture Company, Malden, Mass.; The Art Appreciation Company, Akron, Ohio; Turner Picture Studies, Boston, Mass.; University Prints, Newton, Mass. Many art galleries and museums publish material of interest to art clubs. See also Keystone View Company's catalogue.

Dennison's Instruction Books and *Craft Packets*, published by the Dennison Manufacturing Company, Framingham, Massachusetts, will be found very valuable in work with crepe paper flowers, costumes, rope, favors, and decorations, wax molding and painting, and similar activities.

Five very fine plays suitable for programs on art are as follows: *Young Michael Angelo*, Horn Book, August, 1929, 270 Boylston Street, Boston; *Art, Where Art Thou?*, American Crayon Company, Sandusky, Ohio; "Through The Picture Frame," *School Arts Magazine*, May, 1924; "The Color Wheel Revue," *School Arts Magazine*, February, 1925; and "The Animated Art Room," *School Arts Magazine*, February, 1926.

[1]In the January, May, 1924, February, 1925, February, 1926, June, 1928, and May, 1929, numbers of this magazine will be found auditorium programs on art.

CHAPTER VI

SOCIAL SCIENCE

The field of social science is interesting to us all: history, because of its stories of gripping action, momentous undertakings, and brilliant characters; political science, because of its nearness to us in local, state and national affairs; geography, because of its influence on our activities, its mysterious phenomena, and its tale of man's conquest. Social science is a field of sharp contrasts, the good and the bad, the old and the new, the beautiful and the ugly, the worthy and the unworthy, progress and retrogression, weakness and strength, wealth and poverty, growth and decay, selfishness and self abnegation, bravery and cowardice, success and failure. These contrasts, in their various relationships to action, dress, speech, customs, traditions, equipment, etc., offer fine opportunities for easy and effective dramatization.

No assembly program in social science should be considered either worthy or complete which offers only interesting and amusing entertainment. There is a place for some of this, perhaps. However, if, in a program concerning the pioneers, for instance, the student members of the assembly audience are more impressed by their queer costumes, strange vehicles or clumsy muskets than by their sacrifices, struggles, and contributions to American history—then this program has been poorly presented. In short, the program should help the students to understand and appreciate the lessons connected with the origin, growth, and decline of social institutions. These lessons, moreover, should be applied by being related, in some manner, to the lives of the students and should encourage in them a worthy pride in their own institutions and an intelligent patriot-

ism not based upon unjustifiable hatreds or a pompous feeling of superiority. One chief purpose of many social science programs should be to show the interdependence and interrelationship of the various nations.

History

Song. "America, the Beautiful".....School
The First Presidential Campaign Won by "Whoopee"
a. Explanation of Campaign of 1840.....Student
b. Tableau, with log cabin, barrel of hard cider, coon skins, etc.....History Club
Song. "Over There".....School
How We Get Soldiers for a Big War—Latest Style
a. Explanation of draft system.....Student
b. Tableau showing large receptacle with numbers, the drawing by a blindfolded person, and crowds, waiting in front of bulletin boards and watching numbers go up.....Dramatic Club
Some Activities of Our History Club.....President, History Club
Song. "Ain't Goin' To Study War No More".....Quartette
Outlawing War
a. Explanation of Paris Peace Pact.....Student
b. Tableau, signing of Paris Peace Pact[1].....Dramatic Club
Song. "Star Spangled Banner".....School

Reading of Extracts from Captain Ben Warren's Diary, Saratoga, 1777.....Student
Debate. Peace Heroes *vs.* War Heroes.....Students
Dramatization—Sir Francis Drake Telling of His Explorations.....Dramatic Club
Conversation—What is the League of Nations?....Two Students
The Possibilities of World Peace.....Student
Dramatization. "Some Old Scouts".....Boy Scouts
Three Leading Figures in the Week's News.....Three Students
Vocations in the Social Science Field.....Teacher

[1]Some valuable material on this subject may be obtained from the National Student Forum on the Paris Pact, 532 Seventeenth Street, N.W., Washington, D. C.

The Golden Age

"The Golden Age" was the subject of an original dramatization by the students of the sophomore general history class of the Connellsville, Pennsylvania, High School, under the directorship of Miss Ruth S. Goe. The program opened with the reading of a selection from Paul's Letter to the Corinthians. The dramatization itself was based on the following outline:

SCENE I—The Acropolis

Time—Dedication of the Parthenon—5th Century B. C.
Processional—Ancient Plain Song—"Allelulia"
Single file of Greek statesmen, artisans, military leaders, playwrights, orators, historians, poets, philosophers, and other leading citizens move slowly up the Acropolis and enter the Parthenon.
Pericles—Unveils statue of Athena
Dedicatory Speech—Demosthenes
Recessional to Agora—Ancient Plain Song

SCENE II—In the Agora

A. Literary
Reading—Selection from Homer
Tragedy—The Persians—Aeschylus
Poem—One of Sappho's latest

B. Athletics
Wrestling Match
Sword Dance
The Arrival of the Marathon runners

C. Music
Entrance of Greek musician carrying lyre
Chorus—Gregorian Modes (Ancient chants)

D. Pageant of Art

The Discabolus	The Wrestlers
Winged Victory	Athena
Juno	Zeus
Hermes	Three Fates

The Age of Autocracy in Pictures

Brief character studies are made of a number of the best known European autocrats. Each character is presented in the picture frame or in the "album" discussed previously.[1] A page stands at each side of the picture. One of these pages reads the story from a scroll. The presentations are brief, not over two or three minutes in length, and each portrays vividly, accurately, and with proper emphasis, the interesting details of the great continental autocrats. The aim is to show history, not merely impersonations or characterizations, and naturally, these presentations will be built around the historical events and relationships in the countries at the time these characters lived. The pictures may be copied from those found in history and reference books. Costumes may be rented, borrowed, or made for the occasion. The following presentations are suggestive of those that may be made:

1. Henry VII. Conditions in England during the reign of Henry VII.
2. Henry VIII. The story of the conflict between Church and State.
3. Elizabeth. Why Queen Elizabeth was called "Good Queen Bess."
4. James I. Why this Scotch King has been called a "Real Autocrat."
5. Louis XIII. The condition of France during the reigns of Henry IV and Louis XIII.
6. Louis XIV. "The Grand Monarch" who loved luxury and ceremony.
7. Colbert. Chief Minister, a power behind the throne of Louis XIV.
8. Peter the Great. The Europeanizing of Russia.
9. Frederick the Great. Militarism and militaristic rule.

The Age of Democracy in Pictures

The above program may be matched later with a similar program on great American leaders in democracy. The following presentations may be made:

1. George Washington. An aristocrat's interest in democracy.
2. Thomas Jefferson. A great democrat with a great pen.

[1]See Pages 75-6.

3. William Penn. A Quaker's purchase of Pennsylvania from the Indians.
4. Benjamin Franklin. A shrewd, practical man.
5. Robert Morris. A young democracy's financier.
6. Patrick Henry. A political firebrand of liberty.
7. Andrew Jackson. A man rough and ready in time of need.
8. Abraham Lincoln. His struggle against division.
9. Woodrow Wilson. His program of world democracy and friendship.

William Penn

The story of this great American furnishes many fine opportunities for simple dramatics and pageantry. Moreover, this story is always interesting to boys and girls. Some of the scenes which may be dramatized are as follows:

William Penn at Home in England
King Charles settling Debt to Penn by Signing Rights to American Land
Penn Landing in America
Penn's Treaty with the Indians
Quakers Trading with the Indians
William Penn, the Patriot

Pilgrim Tableaux

The First American. Indian, one hand shading his eyes, stands peering into the distance. Music—"By the Waters of Minnetonka"—*Lieurance.*

The Pilgrim. Young Pilgrim with Bible and guns. Music—"Faith of Our Fathers."

Priscilla. Young lady in Pilgrim garb. Music—"Believe Me If All Those Endearing Young Charms."

The Attack. Priscilla kneeling before Indian, who stands in threatening attitude, with tomahawk in hand.

The Rescue. Indian lies dead. Priscilla stands with arms outstretched to her rescuer.

The Declaration of Independence

I. The Motion for Independence. The Continental Congress, consisting of representatives of the colonies, is in session, presided over by John

Hancock. Hancock appoints a committee, composed of Jefferson, Sherman, Adams, Franklin, and Livingston, to draw up a "Declaration of Independence." The meeting is then adjourned.

II. The Committee at Work. The committee is busily engaged in writing the Declaration of Independence. Papers litter the floor. Each man indicates what he thinks should go into the declaration. At one time, when they are becoming rather heated in the discussion, Franklin tells the story of the inn-keeper's new sign post and this relieves the tension.[1] A drop of the curtain indicates the passing of time. At last the job is done, and after a final check, they adjourn. The maid who enters to clean up the room may humorously complain about the paper on the floor.

III. Adopting the Declaration. It is July 4, 1776, and Congress is again in session to consider the report of the committee. The Declaration of Independence (or important parts of it) is read by Jefferson. Some little debate centers around the form in which the ideas are expressed and the possible effect of the omission of other items. The Chairman, at a call from the floor, asks for a vote. Finally, after the breaking of the "South Carolina deadlock," the Declaration is adopted, and the members crowd forward to affix their signatures. This they do amid remarks about "hanging," "my address is there," "won't have to have spectacles to read that," etc. As the members are singing, one of them goes offstage and immediately a wild cry of joy and approval is heard from the people outside the hall. As the curtain falls, the Liberty Bell is heard ringing wildly.

Early American History in Art

Tableaux, based upon famous pictures, may be made into a single program or better yet, be interpreted through a number of programs sponsored by the history department. As the tableau is presented, a reader, dressed as an artist, names the picture and the artist who painted it, and gives a few interesting facts about the period represented. Some of the pictures which may be tableaued are listed below. A great many others may be found in the catalogues of The Perry, University, Thompson, and other picture companies.

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[1]See Becker, C. *The Eve of the Revolution*, in *Chronicles of America*, p. 253-4, Yale University Press, for the exact words between Jefferson and Adams. Chapter VI is authentic and has excellent material for this presentation.

The Indian and the Lily
The First Thanksgiving
The Spirit of '76
George Washington at Valley Forge
Pilgrims Going to Church
Penn's Treaty With the Indians
Betsy Ross and the Flag
Signing the Declaration of Independence

Braddock's Defeat

This dramatization is based upon six scenes as follows:[1]

I. Washington delivering Governor Dinwiddie's message to Fort Le Bouef.
II. Washington reporting the French Commandant's reply to Governor Dinwiddie.
III. General Braddock in consultation with Washington and Dinwiddie.
IV. Braddock's Death (or Burial).
V. Washington reporting the news of Braddock's defeat to Dinwiddie.
VI. Epilogue: The Reinterment of Braddock's Remains, 1912.

Music appropriate to the various phases of this program may be supplied to help interpret them more clearly. For instance, "The Storm," by piano or orchestra, may be used following Scene I. A medley of old time marches may be played after Scene II. "Napoleon's Last Charge" indicates what has happened between Scenes III and IV. A dirge, "Resignation," or similar music following Scene IV, indicates the results and general effect of the campaign. A short account of a visit to the Braddock Monument, illustrated with slides or pictures of it, may close the program.

A Pageant of Early Colonial Life

Customs, beliefs, traditions, and a general picture of life in the early colonial community may be shown by a pageant depicting the various activities of the Pilgrims. While some

[1]See Ritenour, J. *Old Tom Fossit.* J. R. Weldin Company, 413 Wood Street, Pittsburgh, Pa., for material on this topic.

parts of the program may be humorous, care should be taken to emphasize properly and in a dignified manner the contributions of these forefathers. This program is appropriate for Thanksgiving.

The Religious Life of the Pilgrims
How the Pilgrims Lived at Home
The School Life of the Children of Plymouth
The Pilgrim Children at Play
A Thanksgiving (or Christmas) Celebration
A Pilgrim's Wedding
The Pilgrims at Dinner
A Ladies' Sewing Circle
A Town Meeting

The North and the South in Colonial Times

A program showing how deep-seated were the causes of the Civil War may be developed about the basic differences that existed, even in Colonial times. This program may be a part of another program, or it may be extended and made a complete program in itself. Care must be taken not to misemphasize either side of the contrast. The purpose of the program is to present history and not propaganda or justification.

SCENE I. Conversation between two pupils representing political parties in England.

SCENE II. Sketches showing contrast between North and South:

Home Life
Religious Life
Political Beliefs
Education
Social Activities
Commercial Pursuits

SCENE III. Where Would You Like to Have Lived? The assembly is asked to vote, on the basis of the presentations, on its preference for location of home.

The Pioneer Mothers

An attractive and yet simple dramatization may be written by the pupils themselves about the part the women played in the development of our Western Empire. There may be any

number of scenes; the possibilities are many. The following outline will suggest a simple two-scene playlet:

I. On the Prairie. The three-generation family is seated around the campfire. The rear end of a covered wagon can be seen at one side of the stage. Guns and other equipment are lying around. The talk centers around the trip, purpose, plan, possibilities of success, etc. The father laments because of the difficulty of the trip; the boys enjoy it; it reminds grandfather of his own early experiences; the mothers are glad for it and point out the many opportunities in a new country. The other children and adults take part in this discussion. The dramatization may be made more melodramatic by the approach of the Indians and the scramble for the protection of the wagon. The children are put into the wagon and the mother, with the men, seizes a gun and prepares for the attack which may, or may not, come. The scene concludes with the various individuals going to sleep, some in the wagon, some about the smouldering fire, while one or two stand guard.

II. Life in the West. This scene shows the family in its cabin home. Visitors are present. One or two of the men complain about the hardships of the life of the West, the poor prospects, and the hard work of clearing the land, fighting the Indians, etc. They even talk of returning to their original homes. The mother, spinning and quietly talking with the other women, arises and slips out of the room, returning immediately with the colonial flag which she very dramatically unfurls before the men. The men take off their hats and break into a cheer for the flag, the country, and their women folk.

In both of these scenes, the optimism of the women, their loyalty, devotion, and limitless enthusiasm and energy should be emphasized. While care must be taken not to underemphasize or misemphasize the part the men played, the main emphasis can be placed upon the women's part.

A variation of the presentation of this theme is to have Scene I in a modern setting in a cozy sitting-room. The old grandfather dozes before the fire. The mother busies herself with house duties, while the children read or play. Finally, the children go to grandfather with a request for a story. The old man strokes his whiskers reflectively, thinks a while, then tells them the story in Scenes I and II above. Scene IV is a return to the setting and situation of Scene I, with grandfather finishing the story. The scene may end with the children going to sleep, or their mother taking them off to bed, while grandfather returns to his nap. In this method of pres-

entation, emphasis should be placed upon the ultimate values of the work of these early pioneers and also upon the sterling qualities of manhood and womanhood that made possible the fine things we are enjoying today.

Old Scouts

A program showing the historical contributions made by some of the old pioneers may be based upon an evening camp scene of Boy Scouts. These Scouts are seated about the camp fire discussing their work of the day. This discussion soon turns to the subject of the old frontiersmen. Of course all the boys wish they could have met these men and listened to their stories first hand. Suddenly, a strangely dressed figure walks into the light of the fire. The boys stare a moment and then cry in unison, "Daniel Boone." The figure stops, lays down his long rifle and pack and says, "A good guess, Scouts, it is Daniel Boone. I was passing along yon ridge and saw the light of your fire. I was lonely tonight and desired company, so came down, scouted your group, and dropped in on you." The Scouts are very glad to see him, and, after shaking hands with him and looking over his strange dress and equipment, ask him to tell them about his experiences. This he does, not only telling interesting tales, but emphasizing the historical value of his work. As he finishes his story, another strange figure enters, and the stunt is repeated. Among the Old Scouts to be presented are Davy Crockett, John C. Fremont, Lewis and Clark, John Rogers Clark, Buffalo Bill, Wild Bill Hickcok, Kit Carson, General Custer, Pawnee Bill, and others. *America First* (Evans) and *Book of Pioneers* (Tomlinson) contain fine material for this program.

The Development of Social Life and Recreations

Dress, customs, courtesy, dances, social life, recreation, amusements, and general social ideals and activities of the various periods of history may be shown by demonstrations and

dramatizations, developed by a number of cooperating departments, classes, clubs, and groups of the school. The sewing department or Costuming Club may work out the costumes of the various periods for both boys and girls; the department of physical education or the Party Club may teach them the older dances,—lancers, waltz, quadrille, square dances, etc.; refreshments, varying all the way from the original maple sugar, taffy, apples, and cider to the modern cakes and punch, will be studied and provided by the cooking class or club; manners and courtesy will be taught by the Courtesy Club or Courtesy Committee of the Party Club; the music will be furnished by orchestras appropriately dressed, etc. Material for this study will be found in period histories, reference books, and novels on the development of the various phases of American life, and any good encyclopedia. *Hawkers and Walkers In American History* (Wright) is especially suitable.

A Tea Party to the Shades of History

The students of the 12 B History class of the David B. Oliver High School, Pittsburgh, Pennsylvania, under the leadership of Miss Dyers, developed a very comprehensive program around the idea suggested in this title. Because of the number of participants and the size of the production, it was more of a pageant than a simple program. Each personage was appropriately dressed and equipped. The speaking parts were many, but each was short. Mrs. Washington, Mrs. Lincoln, and Mrs. Wilson served the tea to the guests. The following list of characters will indicate the comprehensiveness of the program.

Father Time
Page to Father Time
Liberty
America
Pages to America (Four)
Flag Bearer
Mrs. Washington
Mrs. Lincoln
Mrs. Wilson
General Pershing
Mr. Wilson
Bugler
Columbus
John Smith
Elinor Brewster, Pilgrim
Governor Winthrop
Miles Standish

John Alden
Priscilla
Benjamin Franklin
William Penn
Mrs. Penn
Indian Representatives of Boston Tea Party
Page with Telegram
Minute Men (Two)
Washington
Spirit of '76 (Three)
Thomas Jefferson
Daniel Webster
Abraham Lincoln
General Grant
Robert E. Lee
John Hancock
Patrick Henry
James Otis
Richard Henry Lee
John Adams
Nathan Hale
John Paul Jones
Robert Morris
Joseph Warren
Alexander Hamilton
Lafayette
Betsy Ross
Francis Scott Key
England and Escorts
France and Escorts
Messenger of Humanity
Democracy
Spirit of 1918
Red Cross
Workman
Farmer
Army
Boys' and Girls' Representatives
Year of 1918
Peace

A Small Boy's Dream

A small boy, very tired and sleepy, after getting his lessons or completing his reading, lies down, goes to sleep and dreams of great men. Impersonations of these characters appear before him and tell him, briefly, about themselves. These characters should represent variety—inventors, scientists, military heroes, presidents, pioneers, and other famous men. The boy, on awaking, is thrilled and resolves to do all he can to help improve himself and his country. Some of the characters which may be depicted are the following:

Alfred the Great
Savonarola
Charlemagne
William Gladstone
Edmund Burke
George Washington
Benjamin Franklin
Buffalo Bill
Roger Williams
Henry of Navarre
Otto von Bismark
Daniel Boone
Theodore Roosevelt
William Penn
Eli Whitney
Thomas Jefferson
Cornplanter
The Wright Brothers
Lloyd George
Patrick Henry
Abraham Lincoln
George Rogers Clark
Alexander Graham Bell
Thomas Edison
Woodrow Wilson
Richard E. Byrd
Robert Fulton

The Girls of History

The "girls" of history may be presented in a variety of ways. One method is to have them presented in pictures, as suggested

Figure 8. Developing and staging a marionette play offers many varied educational opportunities. Here, Scene IV, "The Market Place in Kederi," from *Arjuna, A Javanese Hero Play*, is being presented by an eighth grade art class of the Fairmount Junior High School, Cleveland, Ohio. Ten pupils are operating the marionettes. Note the shadowman and his "show" at the center.

above in the programs on democracy and autocracy. However, if either of these programs is presented in the school at any time, it will be better, for the sake of variety, to present the "girls" in a meeting or a convention. Time (or History) may be shown seated, reading from his great volume. He decides to call from the past its great girls and talk with them. At his call, each "girl" appears and Time talks with her about herself and her contribution. As each completes her story, she takes her place at one side of the stage to meet and help welcome the next. For variety's sake, the girls themselves may join in the discussion. After all have been called in, "Time" praises girlhood and concludes by insisting that the audience, as respected citizens, enjoy and appreciate the work they have accomplished.

This idea may be effectively dramatized as the dream of a small girl who, tiring of her book, goes to sleep before the fire and dreams about the great girls of history. The last scene shows her awaking. As she rubs her eyes, the girls of history withdraw, swiftly and silently. She resolves to live her part the best she can, whether she ever become famous or not. This type of presentation is especially effective with pupils of junior high school and elementary school age. Some of the girls to be presented are:

Joan of Arc	Queen Elizabeth	Sacajewa
Betsy Ross	Mary, Queen of Scots	Florence Nightingale
Clara Barton	Pocahontas	Mollie Pitcher
Evangeline Booth	Carrie Chapman Catt	Jane Adams
Rose of No Man's Land	Barbara Frietchie	George Eliot
Louisa May Alcott	Helen Hunt Jackson	Edith Cavell
Harriet Beecher Stowe	Rosa Bonheur	Madame Curie

Visits to Famous Historical Spots

There are a great number of possibilities for staging vicarious visits to places historically famous. These may be described,

illustrated with pictures, drawings, models, slides, or presented in tableau.

BUILDINGS	TOMBS
Independence Hall	National Cemeteries, such as Arlington-Gettysburg, Chattanooga
Faneuil Hall	Washington's at Mount Vernon
Capitol	Lincoln's at Springfield
Lincoln's Birthplace	Grant's at New York
Navy Yards and Stations	Roosevelt's, Harding's, McKinley's, etc.
United States Treasury	Washington Cathedral; Dewey's, Wilson's
United States Mint	Unknown Soldier's
Washington Monument	
BATTLE FIELDS	**MISCELLANEOUS**
Bunker Hill	Valley Forge
Concord Bridge	Fort Duquesne Block House
New Orleans	Liberty Bell
Gettysburg	Revere's Ride Course
Murfreesboro	Old Ironsides
Santiago	Mast of the "Maine"
San Juan Hill	Starved Rock
Little Big Horn	Statue of Liberty
The Argonne	Lincoln Memorial, Gettysburg

Historical Fiction

There are a great many novels, stories, and poems, as well as dramas, which are based upon historical personages, events, settings, crises, and situations, and these may be told, dramatized, recited, tableaued, or presented in other ways. In many instances, the Departments of English, Art, and Music may assist in the presentation.[1] A few of the better known historical novels are the following:

Atherton—The Immortal Marriage
Begouen—Bison of Clay
Bulwer Lytton—Rienzi
Cooper—The Spy; Pathfinder
Eliot—Romola
Ford—Janice Meredith
Johnston—The Great Valley
Nason—Chevrons

[1]See Chapters IV, V, and VII.

Porter—The Scottish Chiefs
Scott—Kenilworth; Quentin Durward; Rob Roy
Weyman—A Gentleman of France
Barbusse—Under Fire
Boyd—Drums; Marching On; Through the Wheat
Churchill—The Crisis
Delteil—Joan of Arc
Erskine—Private Life of Helen of Troy
Jenson—The Long Journey
Minningerode—Cordelia Chantrell
Parker—The Power and the Glory
Roberts—In the Morning of Time
Wallace—Ben Hur
Wister—The Virginian

There are two main possibilities in the use of "Historical Fiction" programs. The first possibility is to develop the program around certain periods in history. For instance, in American history, the periods represented might be "Colonial Times," "The Revolution," "Winning of the West," "The Civil War," "Recent Days," etc. The second possibility is to compose a program of one or two illustrations from each of these (or other) periods. If a general theme is being used for several programs, the first possibility is preferable, but if only one program is contemplated, the second plan is more desirable because of its variety. Interspersing the presentation with appropriate songs and orchestral music will make the program a compact and complete unit.

Inventions, Historically Important

This program is based upon the part inventions have played in the development of the nation.[1] Father Time, while reading from his ponderous book, stops to think about the machines and inventions made in the last hundred years or so which have contributed greatly to the development of history, and decides to call forth, from the Shades, some of the inventors and talk with them. He summons an inventor, and after listening to his story and examining a model of his invention, calls in his friend, "History," to see whether the inventor's dream of his

[1]See also Science programs, Chapter IX.

contribution to progress has been fulfilled. History then tells of the development and progress for which this invention is largely responsible. This is repeated with each inventor. Some of the inventions which may be dramatized are:

Cotton Gin	Telegraph	Automobile
Telephone	Motion Pictures	Electric Light
Home Devices	Sewing Machine	Rubber Processes
Phonograph	Wireless	Steamship
Airplane	Ironclads	Pneumatic, Vacuum and
Refrigeration	Television	Electric Tools and Ap-
Submarine	Steam Engine	pliances
Reaper	Looms	Manufacturing Methods

A variation of this program may be based upon a contrast of the old and the new method. Both methods are described and demonstrated, the old method first and then the new method. A "reader," or "History" himself, may indicate in a few sentences the effect that this invention has had upon history.

Legislative and Judicial Bodies

A very appropriate project for the civics or history class is the dramatization of a number of different ruling bodies. If several are presented, each presentation should be brief, because of lack of great variety in this type of material. The better known of these bodies are:

The Greek Forum	A French Levee
The Roman Forum	The English Parliament
The Roman Senate	First Continental Congress
The American Senate	The Supreme Court

We Nominate a Candidate for President

The best program that the author has ever seen, dramatizing the nomination of a presidential candidate, was one developed by a ninth grade social science class, under the leadership of

Miss Mary Tingley, at the Woodrow Wilson Junior High School, San Jose, California, in October, 1928.

The convention of the "Republiocratic" party consisted of two sessions lasting forty-five minutes each, and resulted in the nomination of Governor Alfred E. Hanover of California for President of the United States.

This convention was called to order by the Chairman of the "Republiocratic" National Committee. This was followed by the invocation, the singing of the *Star Spangled Banner*, and the reading of the official call of the Convention by the Secretary of the National Committee. The recommendations of the National Committee in respect to temporary officers were presented and accepted. The Temporary Chairman and "Keynoter" delivered his address. He ran true to form with a flamboyant eulogy of his own party and a stern denunciation of his opponents. This was followed by a resolution for the appointment of four committees: Credentials, Permanent Organization, Rules and Order of Business, Resolutions and Platform. The committees were immediately authorized, the personnel, time, and meeting places announced, and the Convention adjourned ostensibly to permit the meeting of the committees. Before adjourning, the Convention sang two verses of the "Battle Hymn of the Republic," accompanied by the band.

After a pause of about a minute, which allowed the curtain to be drawn, the second session was called to order. Before proceeding to the regular business, the Convention was addressed by a "former Speaker of the House of Representatives," who was ninety-two years old and who had attended every "Republiocratic" Convention since the inception of the party. His voice was filled with emotion as he told of the brilliant history of the party, and expressed the hope that inspiration and wisdom might guide the deliberations of the Convention, and that the candidate selected might have "the democracy of Jackson, the judgment of Lincoln, the virility of Roosevelt, and the idealism of Wilson."

The Committee on Credentials, having decided several contest cases, reported. This was followed by the report of the Committee on Permanent Organization, which presented the permanent officers to the Convention. The Permanent Chairman was escorted to the platform by a committee of notables. As the Committee on Rules and Order of Business was not yet quite ready to report, the Chairman of the National Women's Committee addressed the Convention. The committees continued to report. The Chairman of the Committee on Resolutions presented the platform,

which was necessarily short, but contained a few sentences on each of the issues of the campaign. The platform was accepted without a minority report, and the next order of business was the calling of the roll of states for nominations for the presidency. When this was completed, it was found that four candidates had been put in nomination. They were the "favorite sons" of California, Texas, Maine, and Pennsylvania. In presenting the nominations, Arizona yielded to Texas, California took its own place, Delaware yielded to Maine, and Iowa, to Pennsylvania. These states were chosen to represent the different sections of the country. The delegates from these states led lively demonstrations for candidates. Each candidate was allowed one seconding speech.

The "Permanent Secretary" again called the roll of states and the chairman of each delegation announced how his quota of votes was to be cast. Of course, California's candidate led the balloting, but the candidate from Texas won the support of the South, New England rallied for Maine's candidate, and Pennsylvania's amassed scattered votes from all sections. When the delegates began to see that the Californian would receive the necessary majority on the first ballot, many of them hastened to change their vote and climb aboard the "band wagon." The result of the balloting was announced; the nomination was made unanimous, and Governor Alfred E. Hanover of California became the "Republiocratic" nominee for the presidency.

Under the rules, a vice-presidential candidate should have been nominated in the same way, but fearing too long a meeting, a candidate from Kentucky was presented and immediately nominated by acclamation. The Convention then went through the formalities of appointing committees, directing that the proceedings be published, thanking the officers of the Convention, and then adjourned, "without delay."

The personnel of the Convention was very complete, because it was necessary to choose, in addition to the principal participants of the Convention, forty-eight state chairmen and seven chairmen for Alaska, Canal Zone, Hawaii, Philippines, Porto Rico, Virgin Islands, and the District of Columbia, Reading Clerks, Tally Clerks, Sergeant-at-Arms and assistants, uniformed messengers, representatives of the press, cameramen, etc. The number in the class which was preparing the project was soon exhausted and another class was drawn upon to make up the deficiency. The different Home Rooms were apportioned and the state chairmen were assigned. The delegates were allotted on the basis of the electoral votes allowed. This worked out very nicely and included the eighth and ninth grades of the

school. The seventh grades were the "guests" of the Convention and were seated in the gallery. As the chairmen acted as spokesmen for the respective states, made the nominating speeches and did the balloting, it was not necessary to instruct the entire student body.

Much of the success of the Convention was due to the "side-lights." For instance, the members of the Convention constantly endured that great affliction of public life—having their pictures taken for the movies. Each state had its own standard. There were several banners with slogans advocating various candidates. The auditorium was decorated with flags, bunting, and pictures of the real presidential candidates. Several states carried their own state flags. The California delegation wore golden poppies in their lapels, imitating the California delegates at Kansas City. A broadcasting "mike" was installed. The chairman was presented with several gavels. The band wore red, white and blue hats. The "press" had their ever present typewriters. The tally clerks used a decorated table and an adding machine. The delegates wore badges. All of these touches helped to give the Convention an air of genuineness.

The band accompanied all the singing at the opening and closing of both sessions, and furnished the basis for the demonstrations by playing "Dixie" immediately following the nomination from Texas and "Yankee Doodle" for the candidate from Maine.

The children used their own names, even though they were supposed to be judges, governors, senators, and other notables. This was done to avoid confusion. The delegation from Georgia, Mississippi, Alabama, and Louisiana contained several blackened faces to represent the colored delegates from those states. "Moses Maloney," of the Georgia delegation, furnished much amusement by insisting upon a poll of his delegation. The Hawaiian standard was carried by two Japanese boys. The presiding officers were instructed not to recognize anybody not on the list of speakers and motion-makers, so the Convention went off without any hitch or prompting of any kind. The nominating speeches were imitations and adaptations of addresses before real nominating Conventions. All unwelcome partisan feeling was avoided by inventing candidates for whom policies were fabricated and the convention, instead of being a mock convention, was an imaginary composite one.

Election Procedure

The procedure of election may be dramatized in three scenes as follows:

Scene I. Registration of Voters. The voters appear before the Election

or Registration Board, and, after showing the necessary tax receipt or other proof of qualification, are duly registered.

Scene II. Voters Voting. Voters appear before the election polling place or election booths, discussing the various candidates and the problems of the election. A voter, having been found duly registered by the Board, is given a ballot, and enters the booth. Another pupil uncovers a very large ballot at the front of the stage and says he will show just how the voter, who is voting, votes. The large ballot is a duplicate of the smaller one. The voter looks over his ballot and makes his marks on it. Each mark made on it is duplicated on the large ballot by the "outside" voter. Several of these ballots may be voted to indicate the different ways of marking them.

Scene III. Counting the Ballots. The Board declares the polls closed, takes the ballot box, unlocks it, and counts the votes. These counts are carefully verified and the report signed by the members of the board. The ballot box should contain quite a number of votes, in order that all possibilities of counting (i.e. voting) may be demonstrated. The record of the board's count is duplicated on a large blackboard.

A more complete picture of elections would include dramatizations of a political convention, campaign methods, literature, posters, publicity of other kinds, speeches, etc., and the final inauguration or installation.

Tariff

A "general discussion" of this question, by the various individuals directly affected, makes a good method of bringing out all of the arguments both for and against it. The various individuals represented may be:

New England Manufacturer	New England Ship Owner
Southern Cotton Grower	Pennsylvania Farmer
Western Farmer	Business Man
Banker	Ordinary Citizen
Professional Man	Housewife

The Development of Government

The manner in which systems of government developed may be shown by a series of short scenes or episodes. The following are suggestive of outstanding steps in this development:

I. Dramatization of ancient tribal meeting. After a discussion, one man is chosen to be the ruler.

II. The Despot. The king, richly dressed and equipped, tyranically and pompously orders cruel punishments, war, bestows honor on favorites, etc.

III. The Magna Charta. King John is forced to listen to the reading of portions of this document, and then to sign it, in the presence of his nobles.

IV. The Model Parliament. King Edward I summons two knights from each county and two citizens from each city, and discusses with them various important measures affecting the realm.

V. The Declaration of Independence. Parts of the Declaration are read by the chairman of the Convention, and a vote is taken which approves it, and, as the members crowd around to sign it, the Liberty Bell is rung.

VI. The World Court. Eleven black-gowned judges are seated behind a long table listening to a debate between two countries, concerning their various rights and claims.

A Modern Pied Piper

A modern version of this old tale may be developed around the "rats" of modern community and civic life. This dramatization is more suitable for the elementary and junior high school than for the senior high school.

I. The Problem. The City Council, in session, is discouraged over the many "rats" that infest the town. Various methods have been used to try to exterminate them, but without success. While this meeting is in progress, the noise of the rats can be heard. Just at this time, the doorkeeper announces that there is a person outside who, having heard of the trouble, has a proposition to make to the Council. He is allowed to present his plan. He calls himself, "Good Citizenship" (or "Civic Responsibility," "City Pride," etc.), tells them about himself, impresses them with his importance, and promises to deliver the town from the rats.

II. The Rats. A number of grotesquely costumed figures, some ragged and dirty, are shown running around on the stage, screaming, yelling, fighting, rolling over each other, and making a great disturbance. Discords from the orchestra, kazoos, whistles, pans of nails, rattles, horns, and similar noisemakers, manipulated behind the scene, will heighten the

effect. At a given signal, the noise and the disturbance cease. One of the rats comes to the front of the stage, tells the audience his name, what he does, and how much fun he has in being a dreaded nuisance. When he has finished speaking, the disturbance begins again. Then another of the rats tells about himself and his work. The disturbance is repeated. A dozen or so of these rats are "Disease," "Fear," "Poor Streets," "Cheap Politics," "Distrust," "Jealousy," "Unfair Competition," "No Pavement," "Unhealthy Conditions," "Inadequate Educational Facilities," "Thievery," "No Playgrounds," "Unnecessary Fires," "Spendthrift," "Dishonesty," "Ugly Billboards," "Little Community Spirit," "Poverty," "Unsightly Buildings," "No Parks," "Old Fashioned Methods," "Ineffective Police Protection," "Inadequate Library," "No Civic Pride," etc.

III. Good Citizenship and the Rats. Good citizenship enters, while the rats are hideously fighting and screaming, and starts to play a tune, (some patriotic march) on his instrument. The rats scramble about yelling and screeching at him and trying to pull him down, so they can destroy him. But he, continuing his playing, begins to walk slowly around the stage. Soon the rats fall in line behind him, and, after marching around the stage gleefully a couple of times, are lead off stage. The disturbance gradually becomes fainter and fainter, until finally it dies away altogether.

IV. The Payment. Good Citizenship now again enters the Council Chamber and reports that the rats are all dead. The Council notes that the disturbance has ceased, but wants further proof. Good Citizenship asks the members to come with him. They all go out.

V. The Proof. On the stage are now shown a number of well dressed boys and girls playing, talking with each other, reading books, etc., and all are very mannerly, and happy. Their names are the opposites of those who appeared before: "Honesty," "Prosperity," "Happiness," "Healthfulness," "Civic Pride," "Education," "Nice Public Buildings." When Good Citizenship enters, they all run to greet him, because he is their best friend. The Council is convinced and offers to pay him, but he refuses the money saying that his payment is the delight he has in having these fine young people for his friends. A patriotic song, sung by the entire cast, concludes the performance.

The Melting Pot

A large black pot, with steps built at each side, is located in the middle of the stage. The various families of "foreigners," Italian, Polish, Russian, etc., enter the stage. They are dressed

in the clothes of their native country, speak their own tongue, carry their own flag, and have their own manners. They are somewhat noisy. The guide, or guard (Immigration Bureau), greets them and asks what they want. They crowd around, and in noisy confusion, indicate that they want to see their Uncle Sam. The guide tries to explain that Uncle Sam will not be glad to see them as they are now, and that preparation for their reception must be made. They do not understand fully, so he conducts them to the steps leading up the side of the Melting Pot. Sensing his directions, they hurry forward, mount the steps and disappear into the pot. Presently, they appear at the other side, wearing American clothes, speaking English, talking about American ideals, heroes and events. They carry the American flag. Uncle Sam greets the new citizens and tells them that he is glad to have them. He advises them not to forget their home land, but explains that their new land now becomes their real permanent home, and they must love and cherish it. In it will be found many opportunities for developing and educating themselves, for making a living, and for enjoying recreation and amusement, and that all of these many opportunities will mean successful and happy living. They now group together and sing the "Star Spangled Banner."

More and Better Democracy[1]

The Spirit of Democracy, appropriately costumed, tells how she languishes because but fifty per cent of the eligible voters now vote while in 1860 the percentage was eighty-two. While she is lamenting the fact, five causes of the present condition, symbolically represented, appear and confer with her. Each presents his argument, in a brief speech.

1. Women not yet fully accustomed to the idea. (Women ignorant of procedure)

[1]A variation of a program suggested by Dr. Harold Rugg, in *Problems of American Government.*

2. Negroes counted but prevented from voting in the South. (Negro voter)
3. The Modern age, too many distractions. (Distracted flapper)
4. Complexity of problems. (Serious-faced figure, dressed in black)
5. Parties do not represent real issues. (Typical political demagogue)

Tableaux

History is full of fine material for tableaux: individuals, settings, scenes, material, etc., and these very effective presentations are easily developed. The tableau picture itself may not only be presented, but may be accompanied with selected readings, either by a seen or an unseen reader, and appropriate music. The best source of suggestions for tableaux is the various Perry pictures or those of similar picture companies. The following topics will indicate the scope, and some of the possibilities, of this type of program material.

Joan of Arc
The Landing of Columbus
Henry Hudson on the "Half Moon"
Sir Walter Raleigh and the Potato
Ponce De Leon's Hunt for the Spring
Captain John Smith and Pocahontas
The Burial of De Soto
Father Marquette
Washington at Trenton
The Underground Railroad
Betsy Ross and the First Flag
The Capture of Major André
An Early Presidential Campaign
Livingstone in Africa
Safety, First not Last
The Spirit of Seventy-Six
The Death of Nathan Hale
William Penn Treating with the Indians
Signing the Declaration of Independence
Paul Revere's Ride
The Surrender of Cornwallis
The Great Emancipator
Barbara Frietchie
Over There
Lafayette, We Are Here
The Versailles Peace Conference
The Rose of No-Man's Land
The Liberty Bell
Community Welfare Activities
Some Civic Virtues
Signing the Armistice

Dramatizations

Some other suitable topics for dramatizations are:

Queen Isabella and Columbus (See Columbus Day, Chapter XIII)
Famous Explorers, Telling of Their Explorations
Greek and Roman Games and Recreations
Scenes from the Life of Joan of Arc, Napoleon, Caesar, Washington
A Colonial Town Meeting
The Constitutional Convention
The Boston Tea Party
Colonial Children and Their Activities
Burke's Speech to Parliament on Conciliation
The Trial of a Salem Witch
The Puritans at Scrooby
Lincoln, Reading his Emancipation Proclamation
Patriotic Celebrations of Other Countries
The Paris Peace Pact
Meeting of Congress or State Legislature
The President and His Cabinet
Trials (before various kinds of courts)
Adventures of an Italian Family Coming to America
Procedure of Admittance of Immigrants
Naturalization Procedure
Local City or County Council Meeting
The Career of the Political Boss
How Community Life Began
Junior Red Cross Activities

Historical Pageant

The following pageant was developed and presented by the seventh and eighth grades of the South Seventeenth Street School, Newark, New Jersey, during the Sesquicentennial Celebration. All were brief dramatic presentations.

Our Foundation of Freedom
    Declaration of Independence, 1776
Our Foundation of Honesty
    The First Cabinet, 1789

First Step in Expansion
    Louisiana Purchase, 1803
Connecting the East and West
    First Continental Railroad, 1869
Another Link Between East and West
    Panama Canal, 1914
First American Invention
    Cotton Gin, 1793
Cultural Aspects
    First American Library, 1732
Model for Public Officials
    First Congress, 1800
America Spells Opportunity
    Naturalization procedure

The Contributions of the Negro

"Massa's in de Cold, Cold Ground" ..... School
A brief History of American Slavery ..... Student
Stephen Foster's Interpretation of Negro Life ..... Student
"Old Black Joe" ..... School
The Negro's Part in the Great War ..... Student
Three Famous Negro Soloists (Victrola records) ..... Music Teacher
    Roland Hayes Marian Anderson Paul Robeson
A Great Poet and His Poems, Paul Lawrence Dunbar. Student
"My Old Kentucky Home" ..... School
America's Folk Songs—Negro Spirituals ..... Student
Negro Spirituals
    "Deep River" .....
    "Swing Low, Sweet Chariot" ..... } Glee Club and School
    "Go Down Moses" .....
The Black Man's "If" ..... Student
"Way Down Upon the Swanee River" ..... School

Our Community

The modern local community may be presented under the following outline:

Department of Public Safety
    Fire Protection (Fire Captain or Marshal)
    Police Protection (Respected Police Officer)

Department of Public Health
- Sewage and Garbage Disposal (Physics Class or Club)
- The Utilities—Water, Gas and Electricity (Physics Club)
- Recreation and Amusement (Department of Physical Education)

Department of City Planning
- Zoning and Other Restrictions (Illustrated)
- Streets and Thoroughfares (Engineer, Illustrated)
- Beautification Projects (City Planning Expert or Engineer)

Variety should be the guiding principle of this program, and the source of the particular parts of the program suggests one method of obtaining variety. Maps, pictures, slides, drawings, and other actual material and equipment will help to make the program successful.

A more informal type of program, on this same subject, is suggested by these topics:

Our Climate and its Effect upon Our Community
Some Important Natural Resources of Our Community
Brief History of Our Community
Our Community's Most Important Commercial Activities
How Our Community Cares for Its Unfortunates
Our Community's Interest in Animals
Beautiful Things in Our Community
Famous Men and Women Who Live and Work Here
A Few Unusual and Interesting Facts About Ourselves
The Relation of Our Community to the World

Clairton Booster Program

The following "Booster Program" was recently presented by the pupils of the Walnut Avenue Junior High School, Clairton, Pennsylvania.

Opening Exercises	Student
"Star Spangled Banner"	School
Chairmen	Three Students
Early History of Clairton	Student
Industries of Clairton	Student
Music by Quartette	Four Students

Our Schools.....Student
Recent Improvements.....Student
Future Plans for Our City.....Student
"Three Cheers for Clairton".....School

Geography

Some Early Geographical Beliefs (Illustrated).....Student
Conversation—Where Would You Rather Live?.....Three Students
Some Great Geographers and Their Work.....Student
Demonstration of How Weather Is Read and Recorded.....Physics Department
How Man Has Improved Nature.....Student
Why I Like Geography.....Student
The Work of the National Geographic Society.....Student

A Geographical Squabble

A playlet, based upon either a debate or a court trial concerning the relative merits, values, or contributions of various geographical groups, may be utilized. A few possibilities are: between states, such as New York and Pennsylvania; Illinois and California; between countries, Cuba and the Philippines; Brazil and Argentina; between cities, New York and Chicago; Pittsburgh and New Orleans; between rivers, Mississippi and Ohio; Hudson and Rio Grande; between mountain ranges, Rockies and Alleghenies; Adirondacks and Blue Ridge.

Early Geographical Beliefs

The very oldest of beliefs have their origin in the various phenomena of nature, and these myths, legends, stories, superstitions, and beliefs are always fascinating. It is especially interesting to know that many of these ideas are still held by the various peoples of the earth. The following are suggestive:

Early Beliefs Regarding the Shape of the World

The Hindu believed it flat, supported on a large turtle by four elephants.

The Indian thought it shaped like a gigantic lily pad.
The Greek imagined the equator so hot that it burned men alive.
The Chinaman conceived it as a flat plate, with China its center.
The Northman thought of it as a great tree, the sun and stars being its fruits.

Early Estimates of the Size of the Earth
Great Animals of the Sea and the Land
Mythological Birds of Unknown Parts of the Earth
How the "New Moon" Was Explained
Causes of Earthquakes and Similar Phenomena
Superstitions Concerning the Sun and Stars
An Explanation of Volcanoes and Liquid Rock
Anger of the Gods Exhibited in Thunder and Lightning
Legends Concerning Trees: Weeping Willow, Pine, Cypress, Palm
Myths Concerning the Eating of Lion's Heart, Using Snake Oil, etc.
What the Rainbow and the Northern Lights Meant
Mythology and the Signs of the Zodiac

Many of these allusions may be found in literature, especially poetry, mythology, and music, and in many of the older religious practices. Much material will be found in the history of early geography and science. The Mythological Club might assist in this program.

A Transcontinental Air-Rail Trip

On a large outline map of the United States are shown the states, principal rivers, cities, mountain ranges, and the Great Lakes. Across this map is a line drawn to represent the forty-eight hour coast to coast air and rail route. The two sections representing the distance traversed during the day are painted yellow, and the two traversed during the night, blue. If the route followed is that of the Pennsylvania Railroad, these four sections will be indicated: first night, New York to Columbus; first day, Columbus to Waynoka, Oklahoma; second night, Waynoka to Clovis, New Mexico; second day, Clovis to Los Angeles.

An appropriately costumed and equipped railroad conductor introduces the program, assists the travellers aboard, starts the train, and collects the tickets. The travellers, eight or ten in number, take the seats arranged at each side of the map. During the night (indicated by lowered stage lights, or a sign), they attempt to see "out," occasionally, as the program is presented, and during the day, they look "down." The various sections of the country being traversed, their geographical and historical backgrounds, their interesting and beautiful natural phenomena, their agricultural, industrial and commercial activities, and their importance, are presented by means of short reports, dialogues, questions and answers and group discussions. Slides and short motion pictures may also be used. At each stop the passengers alight and a new conductor or pilot introduces the next section and assumes charge of the group.

This program will possess interesting variety in material, as the travellers pass from the highly congested sections of the east, through the Alleghenies, over the flat agricultural sections, the rough, mountainous and beautifully colored regions, the high Sierras, to the deserts, vineyards, orchards of Southern California, and in over Hollywood to Glendale. After the airplane glides into the Glendale Airport, the passengers alight and express their delight with the trip.

No special costuming, except for the pilots and conductors, who will be in uniform, is necessary, because the airplanes are of the cabin type. A few pieces of hand baggage will add effectiveness. During the air trips some of the passengers may make use of field glasses, in order to examine more closely the items under discussion. Added vividness may be obtained by providing the pilots with an "office" in which are some of the usual controls and equipment, and by having sounds simulating the roar of the engines as the ship is started and flown off

the ground. These may be discontinued, once the plane is in the air. If humor is desired, this may be supplied by a fearful passenger who has never been in an airplane before.

Water

A program showing some interesting phases of the thing we have the most of—water—may be developed by the social science, geography, or the science class or club.

Water, Our Greatest Wealth
The Relation of Water to Animal and Vegetable Life
Methods of Purifying Water for Drinking Purposes
Water's Influence as a Modifier of Climates
Water as a Home for Some of Our Food
Water as a Source of Power
Water and the Various Methods of Transportation
Water as a Potential Danger

The topic, "Air," may be also used in a program following the same outline.

How Man Has Improved Nature[1]

The following program will indicate a few of the ways in which man has taken what nature provided and improved it for his purposes, by means of experimentation, selection, invention, and construction.

The Reclamation of Deserts and Arid Land
Luther Burbank and His Work with Plants
Some New Flowers, Fruits, Vegetables, and Grains
How Man Has Improved His Animals
The Destruction of Harmful Animals and Insects
Some Famous Tunnels and Their Values
How Great Canals Have Promoted Civilization
Methods of Harnessing the Air
Man's Development and Utilization of "White Coal"

[1]See Science program, Chapter IX.

A number of these topics (deserts, tunnels, canals, water power developments, and animals) may be illustrated with pictures and slides; some, (tunnels and canals) with drawings and maps, and others, (flowers, fruits, and plants) with specimens and illustrations.

How Man Protects Himself Against Nature

This program may be staged by several cooperating agencies, as indicated below. Miniature natural dangers may be actually devised and used for demonstration purposes. All of them may be illustrated with pictures and slides.

Lightning: A demonstration of "lightning," by the Physics Club, with the story and illustration of the lightning arrester and rod.

Floods: An illustrated story of the kinds of floods and the damage they cause, with methods of flood control. Pictures, maps, drawings, miniature gates, dams, etc.,may be employed. (With the assistance of the Conservation Club.)

Landslides: Drawings showing where, why, and how, a landslide develops, why it is disastrous, and the methods utilized to control it. In hilly communities, local illustrations may be used. (Staged by the Geography Club.)

Storms: Pictures of tornadoes and hurricanes and the damage they do. Demonstration of these by the use of electric fans and smoke. Protecting against them by means of building operations. (With the help of the General Science Club.)

Fires: Great fires, their causes, and losses resulting from them. How we protect ourselves against building fires, forest fires, oil and gas fires, prairie fires, etc. (By the Firemanship Club.)

Weather: How man has learned to protect himself against various kinds of weather and natural phenomena, heat, cold, rain, ice, snow, hail, etc. (By the Home Economics Department.)

Man in the Making

A number of programs may be grouped about a single theme, with each program further developing the main theme. Even though these programs may be several days or even weeks apart, they will be effective. At the Senior High School, Johnstown, Pennsylvania, recently, a series of six assembly programs were planned and given. A faculty member was assigned to develop each particular aspect of the theme. The six topics presented were:

The Dawn of Civilization	Science and Invention
Travel and Communication	Politics and Power
Business and Finance	Literature or "Canned Thoughts"

These topics were scheduled about two weeks apart. The teachers assigned were those who, because of their interests, fields, and subjects, were the most competent to develop the particular topic of the general theme.

The following program on "Business and Finance," developed under Miss Sophie M. Moiles, will indicate the extent of these programs. All program incidentals, announcements, devotions, music, etc., are omitted here.

Introduction
Barter in Prehistoric Days
Barter Scene—The Stone Age
Progress from Stone Age to 500 B. C.
Scene in a Greek Market Place
Trade Among the Greeks and Romans
Commerce During the Middle Ages
Money
Banks

Although not included in the above program, other scenes might be an "Egyptian Barter Scene," showing how the Egyptians used "letters of credit" and settled their accounts every six months; a "Phoenician Market," depicting "international

commerce"; a "Medieval Counting House," the forerunner of our modern bank, with bags of money on the shelves, simulating a general "banking" business; and "Barter, 1492," portraying Columbus trading with the Indians.

It is easy to see how this list of six topics might grow into a list several times as long. Any of man's activities and work would make suitable material for these programs. For instance, such topics as the following are appropriate:

Music and Art	Recreation and Amusement
House and Home	Language and Speech
Man's Conquest of Nature	Education and Religion

Nationalism and Internationalism

The various parts may be developed and staged by classes, clubs, or departments of the school, or by a combination of several of these groups, each group being responsible for the specialized interest it represents. A variety of types of presentation, dramatization, discussion, demonstration, debate, etc., is desirable.

Education in World-Mindedness

For several years, the Woodbury High School, Woodbury, New Jersey, has been developing and presenting assembly programs built around this general theme. As the name indicates, these programs concern the development of an international feeling and the promotion of a feeling of interdependence. In order to indicate the range of these excellent programs, a yearly schedule will be presented.[1]

The main topic for the year 1926-1927 was "The Contribution of Various Racial Elements to Our Complex National Life." The monthly topics were as follows:

[1]See also "Two Programs for Education in World Mindedness" *School Review*, 37: 94-95, February, 1929.

October. Contributions of the Italians to Our Complex National Life

November. Contributions of the American Indian and of the British Isles.

December. Contributions of the Germans

January. Omitted on account of vacation and preparation for end of semester

February. Contributions of the Negro

March. Contributions of the Hebrews

April. Contributions of the Orient

May 18. International Goodwill Day, "The Making of America"

Recognition Tests

There are possible, in history, a large number of recognition tests. Each pupil, as he enters, is handed a printed or mimeographed slip on which are a number of lines, each numbered. On a large card on the stage is displayed the number of the particular item or event, and after it is shown, displayed, or described, the pupil places his guess or answer in the appropriate blank on his paper. Reading the correct answers at the end of the stunt and having the pupils correct their own or their neighbor's paper will add to interest. Some of the possibilities in history are:

Reading of historical poems, with the name of the subject omitted

Singing of songs or playing of music that has historical significance

Describing the main contribution of a list of individuals

Naming important dates in history

Describing personal appearance of historical characters

Exhibiting or describing famous inventors

Exhibiting the pictures of historical characters

Reading quotations from famous men and women

Naming and locating well-known treaties

Civics

Some Unusual and Interesting Facts about Ourselves.....Student
Dramatization of Election Procedure[1].....Students
The Relation of Our Community to the World.....Student
Dramatization of Naturalization Procedure.....Student
Which Is the Better Citizen? A Contrast.....Student
Tableaux—Community Welfare Activities.....Student
Good Citizenship in This School.....Student

Local History

The development of a series of scenes showing the history of the local community represents a fine project for the history class or club. Material for this pageant is obtained from old documents, records, books, letters, maps, relics, newspapers, magazines, and other publications, and interviews with old citizens.

Scene I. Discussion of the settlement projected
Scene II. The Families on their way. (Evening campfire setting)
Scene III. Arrival at their destination.
Scene IV. As you know it today.
Scene V. What will it be a century hence?

Some parts may be dramatized, some tableauxed, some illustrated by slides made from old books, while others may be presented by discussion and conversation. An old gentleman, dozing before the fire, dreaming this history, will make it effective.

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Magazines

The following magazines contain material of interest to groups developing social science programs: *Beautiful America*, 220 W. 42nd Street, New York, *Current History*, New York Times Company, New York, *Economic Geography*, Clark University, Worcester, Mass., *Geographic News Bulletin*, National Geographic Society, Washington, D. C., *History Magazine*, The Macmillan Company, New York. *Historical Outlook*, McKinley Publishing Company, Philadelphia, *National Geographic Magazine*, Hubbard Memorial Hall, Washington, D. C.

CHAPTER VII

ENGLISH

Expression, both written and oral, is the most universal tool employed by man, because it deals with everything that concerns him, his thoughts, his feelings, and his actions. It should be the most interesting subject in the school. Yet how frequently we hear pupils complain that English is "dry." A school librarian just recently told the author about a boy who wanted to take home some books to read during the holidays. In answer to her question as to what he wanted, he replied, "Anything but literature!" His teacher may be held responsible for this answer. She evidently had never learned that literature was written to be enjoyed rather than to be studied. Little wonder he disliked it. In any case, the more or less formal work of the classroom, frequently a "study" for an understanding and intellectual appreciation of literature, may be beautifully supplemented by assembly programs which, because of their informality and naturalness of setting and action, encourage the pupil to enjoy literature and appreciate it emotionally. Since the range of forms and applications of expression is wide, no English program need ever be dry or uneducative.[1]

Bird's Eye View of the Best Literature

A program, "Bird's Eye View of the Best Literature," may be based on selections from such masterpieces and authors as those suggested in the following list.[2] These selections may be read by characters appropriately costumed, presented in story

[1] *Enriched Teaching of English in the High School*, (Woodring and Benson), published by Bureau of Publications, Teachers College, Columbia University, New York City, is a fine book of "supplementary material."

[2] Suggested by a program at the Woodbury, New Jersey, High School.

form in natural setting, dramatized in sketch, tableau or pantomime, or offered by the author to his literary friends, and discussed by them. "Father Time" might have general charge of the program. A brief explanation will be necessary, in each presentation, to introduce properly the characters and give the historical setting or significance. If desired, several unified theme programs may be developed: one on "Oriental," one on "Classical," one on "Romantic," etc. Specific material for these programs will be found in any library.

Chinese: *Sayings* and *Proverbs* of Confucius
Japanese: *Ko-ji-ki* "Record of Ancient Matters"
Hindu: *The Vedas*
Mohammedan: *Koran.* Most widely read book in the world
Persian: *Arabian Nights* and "Rubaiyat" of Omar Khayyam
Hebrew: *The Bible*
Greek: Homer, Plato, Aristotle and Aristophanes
Roman: Virgil and Cicero
English: Shakespeare, Bacon, Byron, Dickens, Thackeray, Tennyson, and Browning
French: Hugo, Dumas, Sand
German: Goethe and Lessing
Russian: Tolstoi
Italian: Dante, D'Annunzio
Spanish: Cervantes, Ibanez
Scandinavian: Ibsen, Key
American: Twain, Whitman
Negro: Paul Lawrence Dunbar

The Development of English Literature

The following program on the development of English literature, sponsored by Miss Mary D. Glenn, at the Johnstown, Pennsylvania, Senior High School, illustrates a comprehensive and interesting method of showing this history:

Various Stages in the Development of English Literature

Prologue.....Students
The Anglo-Saxon Period.....Student
Scene. A Banquet Hall of King Alfred.....Student

Characteristics of the Literature of the Saxons and Normans.....Student
The Ballad.....Student
Chaucer's Contribution to English Literature.....Student
Tableau. The Canterbury Pilgrims.....Students
Influences in Shakespeare's Early Life.....Student
Vocal Solo. "Hark, Hark the Lark".....Student
Playet. "The Boy, Will".....Students
The Pageant.....Student
Pageant. Including a Mummer's Play and a Maypole Dance.....Students
Epilogue.....Student

The following three programs suggest other possibilities of presenting, in dramatic form, a resume of the different ages of English literature, the historical background of the chief movements, and the outstanding authors, together with interesting and significant selections characteristic of each period. A prologue should explain and introduce each period.

The Age of Elizabeth

Scene I Court of Queen Elizabeth
Tableaux accompanied by readings of selections from "Faerie Queen"
Book I. Red Cross Knight and Lady Una. (Holiness and Religion)
Book II. Sir Guyon. (Temperance)
Book III. Britomartis. (Chastity)
Book IV. Cambel and Triamond. (Friendship)
Book V. Artegall. (Justice)
Book VI. Sir Calidore. (Courtesy)
Scene II. Movable Theater
A. Explanation of Miracle and Mystery Plays
B. Interlude. "The Play of the Weather"
Scene III. Interior of Elizabethan Theater
A. Shakespeare briefly tells the story of his life
B. Play: "Pyramus and Thisbe Scene" from *Midsummer Night's Dream.*
Scene IV. Street in London
Francis Bacon and Ben Johnson meet and discuss the decline of the drama and the rise of prose, especially the essay.

The Age of Classicism

Scene I. Child's Coffee House

Pope, Addison, Swift, Steele and Defoe meet and discuss such topics as, the main literary and political questions of the day, the Tatler and Spectator, their contemplated works.

Entertainment.

Pope. Readings and tableaux, or sketches, from "Rape of the Lock."

Swift. Reading of selections from "Tale of a Tub."

Addison and Steele. Impersonations from "Sir Roger De Coverley Papers."

Defoe. Dramatic episodes from *Robinson Crusoe.*

Scene II. Will's Coffee House

Burke and Gibbon discuss politics.

Scene III. The Grecian

Gray, Goldsmith, Samuel Johnson and Boswell enter.

Entertainment.

Gray. "Elegy Written in a Country Churchyard."

Goldsmith. Dramatic scenes, or tableaux and readings, from "The Deserted Village."

Johnson. Explains his *Dictionary.*

Boswell may be shown taking notes on Johnson.

Scene IV. Lady Austin's Sitting Room

Cowper reads "John Gilpin" and selections from "The Task," and he and Lady Austen discuss some of his famous hymns.

Scene V. Home of a Cotter

Reading of selections from "Cotter's Saturday Night."

"Auld Lang Syne" and "Highland Mary" sung by a quartette.

Tableaux from "Tam O' Shanter."

The Victorian Age

Scene I. Garden in Queen Victoria's Palace

The guests are Tennyson and his bride, Emily Selwood, Charlotte and Emily Brontë, Carlyle, Ruskin, Browning, Elizabeth Barrett Browning, Dickens and Thackeray.

Entertainment.

Elizabeth Barrett Browning. "How Do I Love Thee?"

Carlyle. Selections from "Heroes and Hero Worship."

Ruskin. Explanation of "Seven Lamps of Architecture."

Browning. The story of "Pippa Passes."

Figure 9. After more than a year's study of Malory's *Stories of King Arthur* and the Abbey frieze, the eighth grade English classes of the John Muir School, Seattle, wrote and staged *The Quest of Galahad*, one episode of which, "The Benediction and the Departure," is illustrated above.

Dickens. Scenes from *David Copperfield.*
Thackeray. Impersonation of Becky Sharp.
Tennyson. "Sweet and Low," and "Blow, Bugle, Blow," quartette.

Scene II. Mrs. Gaskell's Home

The guests are George Eliot, Matthew Arnold, Dickens, Thackeray, Blackmore, Kingsley, Read, and friends.

Entertainment.

Eliot. Dramatizations from *Silas Marner.*
Kingsley. The story of *Water Babies.*
Dickens. Scenes from *The Tale of Two Cities.*
Thackeray. The plot of *Henry Esmond.*
Reade. Historical significance of the *Cloister and the Hearth.*
Mrs. Gaskell. Dramatic sketch from *Cranford.*
Matthew Arnold. Story of, and tableaux from, "Sohrab and Rustum."

Other similar presentations may be based on The Anglo-Saxon and Anglo-Norman Period, The Age of Chaucer, The Puritan Age, The Age of Romanticism, and Our Present Day.

Book Week

In 1919, four great organizations, American Book Sellers Association, American Library Association, Boy Scouts of America, and National Association of Book Publishers, combined to originate Children's Book Week. Within a half dozen years this week became firmly established, until now it is a national annual campaign which thousands of communities use to stimulate interest in boys' and girls' books. It is supported by such educational bodies as National Congress of Parents and Teachers, General Federation of Woman's Clubs, National Education Association, and many others.

This week is observed by means of such devices as home room programs, assembly programs, street and store advertising, book fairs, and exhibitions.[1] Naturally, any of the program

[1] A very suitable program entitled, "A Junior High School Assembly for Education and Book Weeks," by Doris E. Fitton, will be found in *Educational Method* for October, 1929.

material suggested in this chapter, which has to do with books, characters, authors, and settings, may be used. These should be presented in a variety of ways—talks, dramatizations, tableaux, debates, impersonations, recognition tests, etc. Local libraries, stores, book shops, publishers, churches, newspapers, commercial men's associations, women's clubs, authors and illustrators will be glad to assist in the activities of this week.

The Evolution of the Book

This program, or a part of it, may be based upon Alexander's illustrations in the Congressional Library. Some of the numbers may be presented as "living pictures," or by slides, with the appropriate descriptions being read by a student reader.[1]

Oral Tradition ..... Student
The Cairn ..... Student
Egyptian Hieroglyphics ..... Student
Indian Picture Writing and Wampum ..... Student
The Early Scroll ..... Student
The Manuscript Book ..... Student
The Illuminated Manuscript ..... Student
Modern Book Making ..... Student
The Congressional Library ..... Student

Our Friends—Books

Some Early Books (Illustrated) ..... Eight Students

- Rocks
- Wood
- Quipu
- Wampum
- Papyrus
- Vellum
- Illuminated Manuscripts
- Oriental Books

How Modern Books Are Printed ..... Student
Demonstration of Steps in Book Binding ..... Student
The Cost of Books ..... Student
The Care of Books ..... Five Students

- Care in Handling
- Cleanliness in Handling
- Borrowings and Returnings
- Care of Bindings

Some Famous Books (Illustrated) ..... Librarian

[1] A pamphlet, showing and describing these pictures, may be purchased from the Congressional Library, for twenty-five cents.

Books versus Battles

It has often been quoted that fifteen decisive battles have changed the face of the world. Dr. James I. Wyer, of the New York State Library, has stated that fifteen "decisive books" have been more influential. An interesting assembly program may be based upon the relative claims of these battles and books. For instance, the "battles" may be lined up on one side of the platform and the "books" (or authors) on the other. Each battle and book alternately is given one minute in which to prove that he has been the more influential. The list of battles and books (authors) is as follows:

DECISIVE BATTLES	DECISIVE BOOKS
Marathon, 490 B. C.	Iliad
Syracuse, 413 B. C.	Euclid's Elements
Arbela, 331 B. C.	Aristotle
Metaurus, 207 B. C.	Plato
Arminius over Varus, A. D. 9	Hebrew Scriptures
Chalons, A. D. 451	Augustine's City of God
Tours, A. D. 732	Justinian
Hastings, A. D. 1066	Chanson de Roland and Morte d'Arthur
Joan of Arc, A. D. 1429	Divina Commedia
Spanish Armada, A. D. 1588	Shakespeare
Blenheim, A. D. 1704	De Imitatione Christi
Pultowa, A. D. 1709	Pilgrim's Progress
Saratoga, A. D. 1777	Wealth of Nations
Valmy, A. D. 1792	Positive Philosophy
Waterloo, A. D. 1815	Origin of Species

If a presentation of the entire list appears to be too heavy a program, a selection may be made.

Introducing Characters

The following program was given by the students of Miss M. Alice Johnston, at the Calhoun Junior High School, West Homestead, Pennsylvania. It represents only book reviews and was given during "Book Week."

Introductory Remarks by the Program Leader. "Here are a few of our new books. I shall handle them carefully and maybe I can coax some of the characters out for you to see."

A dozen new library books are standing on a nearby rack. Each of these she lifts for display, names distinctly, and comments briefly on its theme and characters. After each book is shown, the feature, mentioned, slips out in person from the curtain edge behind her and reveals a characteristic of the book, as indicated. After his part is played, each performer seats himself in the place on the stage previously assigned. The following are typical of those used:

The Keeper of the Bees—The Scout in uniform walks slowly by.

Chronicles of Rebecca—Rebecca, in old-fashioned costume, reads a poem in sing-song tone and converses humorously with the leader, using a dialogue from the book.

Scaramouche—The duelist appears with his sword.

Don Q's Love Story—Don comes in in costume and make-up.

The Top of the World—Sylvia takes the book from the Leader's hands and reads the opening poem which explains the theme of the story.

Mother Carey's Chickens—Mother wears a wig and old-woman dress.

The Magic Garden—John Guido appears with his violin and plays a solo appropriate to the love-story of the book.

After all had been seated, each arose and bowed in turn, in his own characteristic way, with humorous variety.

A Dream

Another method of presenting well-known characters is by means of a student's dream. This student is shown, seated before the fireplace, reading. Presently, after laying aside his book, he remarks, "I wish I could see, with my own eyes, some of these characters I read about. I should certainly like to talk with them." He stands, stretches, yawns, and sits down again. In a moment he falls asleep. The curtain is now lowered and raised to indicate that the following action is a dream. A list of suggested characters will be found on page 201. One by one, various characters enter. The boy is surprised but recognizes

each, calls him by name, and talks briefly with him. The discussion may center around their thoughts, actions, feelings, etc., as represented in the story they typify. After a number of them have appeared and passed off the other side of the stage, the curtain is lowered to indicate that the dream is completed. As it is raised, the boy is discovered sleeping. He awakes, thrilled with his experiences, and rushes off to tell his friends about his dream.

Dramatization

Two outlines, one long and one short, will suggest some of the possibilities of dramatizing well-known classics.

Ichabod Crane

ACT I.

Scene I. The schoolhouse, evening. Singing school in progress. Ichabod, in love with Katrina, enters. Brom Bones and gang have fun at Ichabod's expense.

Scene II. Same setting next day. School in session. Lesson being heard. Enter servant with invitation. Dismissal of pupils in great confusion.

Scene III. The Van Tassel Home, evening before party. Enter Ichabod, received by Dame Van Tassel. Gives Katrina a singing lesson. Enter Brom Bones and dog. Brom interrupts lesson and makes the dog "show-off!" Exit Ichabod in anger.

ACT II.

Scene I. The Schoolhouse, day of the party. Ichabod preparing for the party calls Hans Van Ripper, who is passing. Enter Hans. Ichabod relates contents of note and borrows horse from Van Ripper.

Scene II. The Van Tassel home, arranged for party. The Van Tassel family making final preparations for party. Enter guests. Enter Ichabod —his welcome. Enter Brom Bones. The Dance. Ichabod with Katrina. Brom Bone's ghostly tales. Effect on Ichabod. Refreshments. Exit guests, including Brom Bones. Ichabod proposes, is rejected. Exit Ichabod.

ACT III.

Scene I. Road by Sleepy Hollow Bridge, same evening. Tableau: Ichabod confronted by spectre. Curtain. (Sound of horse's hoofs off stage.)

Tableau: Spectre's revenge, throwing head at Ichabod. Curtain.

ACT IV.

Scene I. The Van Tassel home, several months later. Family and guests at wedding of Katrina and Brom Bones. Old farmer relates news of Ichabod. Sly comments of Brom Bones. Three cheers proposed for the missing Ichabod, then for the bride and groom. Country dance. Curtain on final tableau.

Silas Marner

Scene I. The church at Lantern Yard. The characters are Silas, William Dane, Sarah, elders, brothers and sisters of the church. The action shows the drawing of lots and the condemning and banishing of Silas. The use of a congregation offers an opportunity for a number of students to participate in staging the service and trial.

Scene II. The Christmas Party at Red House. Characters are Silas, Godfrey, Squire Cass, Nancy and Priscilla Lammeter, guests and village spectators. The action is based on the coming of Eppie and Silas' determination to keep her. Music, song, and dance can be featured by guests at the party.

Scene III. Silas' Cottage. Characters are Silas, Eppie, Godfrey, Nancy, Mrs. Winthrop, Aaron. The action is based on the draining of the pit, the discovery of Silas' gold, and the revealing of Godfrey's secret.

Pantomime and Tableau

An interesting program, recently given at the Union High School, Grand Rapids, Michigan, by a tenth grade English class, under the supervision of Miss Addie E. Bettes, will indicate the field and possibilities of pantomime.[1] The characters were introduced by a Magician, appropriately costumed as an Oriental, standing beside a jar of incense. The curling smoke from the incense gave the scene an air of mystery. The Reader, who read suitable passages from each number presented, was dressed in a "white robe of prophecy," with a stole of richly-hued purple and green. The characters and scenes were as follows:

Scrooge being visited by the Spirit of Christmas
The shipwrecked pirates on Treasure Island

[1]See *Journal of Education Method*, Vol. V, p. 145-6; or Roemer and Allen, *Readings in Extracurricular Activities*, p. 239-241.

Gulliver being searched by the Lilliputian policemen
Rowena, Elgitha, and the Palmer, when taken to Rowena's room
Puck, Oberon, and Titania, with attendants, when Oberon was waiting for Titania
Sir Galahad on his Quest
Robin Hood, Will Scarlet and Allan-a-Dale defying the Sheriff of Nottingham
Tom Sawyer in the whitewashing scene
The Pied Piper of Hamelin
Rip Van Winkle with his dog and gun
Ichabod Crane wending his way to school

Other good subjects for pantomime and tableau are:

Hanging of the Picture
Aladdin and his Lamp
Cinderella
Day in an Indian Camp
Solemn Pride
The Christmas Jest
Maud Muller
Seven Ages of Man
Apple-barrel scene on the "Hispaniola"
David Copperfield's visit to his Aunt
Willie and Jane in jam scene from *Seventeen*
Uncle Remus telling a story
Enoch Arden looking in the window
Robinson Crusoe on his Island
The Mad Tea Party, from *Alice in Wonderland*
The Treasure Hunt, from *Treasure Island*

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BENNETT, J. O'DON. *Much-Loved Books; Best Sellers of the Ages.* Boni and Liveright.

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CLARK, B. H., and LIEBER, M. *Great Short Stories of the World.* R. M. McBride and Company.

COOK, E. T. *Literary Recreations.* The Macmillan Company.

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World's Best Stories. Doubleday, Doran, and Company.

WYCHE, R. T. *Some Great Stories and How to Tell Them.* Newson and Company.

Young Folks Treasury. The University Society, New York.

Other material may be found in the current and back numbers of such magazines as *Journal of American Folk Lore, Storytellers Magazine, Book Talk, Bookman, Book Review Digest, The Writer, Writers' Digest, Writers' Monthly, Writers and Artists Yearbook, English Journal, Dial, Saturday Review of Literature.*

Three good general sources of appropriate material on English are: National Association of Book Publishers, 25 W. 33rd Street, New York City; American Library Association, 86 E. Randolph Street, Chicago; H. W. Wilson Company, 958 University Avenue, New York Library.

The Victor R C A Company, Inc., Camden, New Jersey, publishes a booklet, *The Victrola in Correlation with English and American Literature*, which describes the methods and lists the material that may be used in teaching appreciation of literary classics.

Lantern slides on many well-known literary works may be obtained from Eastman Educational Slide Company, Iowa City, Iowa; Pilgrim Photoplay Exchange, 804 South Wabash Avenue, Chicago; Keystone View Company, Meadville, Pennsylvania; Metropolitan Museum of Art, New York; Society for Visual Education, 327 La Salle Street, Chicago; and from many museums, and state departments of education.

Motion pictures of well-known works may be obtained from Edited Pictures System, Inc., 71 W. 23rd St., New York; Famous Players Lasky Corporation, 485 Fifth Avenue, New York; Fox Film Corporation, New York City; Kodascope Library of Films, 35 W. 42nd St., New York; Pathe Exchange, Inc., 35 W. 45th St., New York; and Pilgrim Photoplay Exchange, 804 South Wabash Avenue, Chicago, Illinois.

Poetry

What Is Poetry?.....Teacher
The Main Forms of Poetry (Illustrated).....Teacher

The Poetry of the Old Testament.....Student
Child Poets and Their Poetry.....Three Students
Nathalia Crane Hilda Conkling Majorie Bianca
How Much Money Do Poets Make?[1].....
Readings from Contemporary Poets.....Eight Students

Edgar Lee Masters	Robert Frost
Alfred Noyes	Henry Van Dyke
John Masefield	Vachel Lindsay
Carl Sandburg	Edna St. Vincent Millay

Recognition Test on Poets and Poetry.....School

AMERICAN POETS AND POETRY[2]

"Indian Summer"—*Emily Dickinson*.....Student
"Jim"—*Bret Harte*.....Student
"Song of the Chattahoochee"—*Sidney Lanier*.....Student
"When the Frost is on the Punkin"—*James Whitcomb Riley*.....Student
"Little Boy Blue"—*Eugene Field*.....Student
"The Man with the Hoe"—*Edwin Markham*.....Student
"A Vagabond Song"—*Bliss Carmen*.....Student
"Miniver Cheevy"—*Edwin Arlington Robinson*.....Student
"I Saw a Man"—*Stephen Crane*.....Student
"The Turning of the Babies in the Bed"—*Paul Lawrence Dunbar*..Student
"Wind and Silver"—*Amy Lowell*.....Student
"Mending Wall"—*Robert Frost*.....Student
"Smoke and Steel"—*Carl Sandburg*.....Student
"The Congo"—*Vachel Lindsay*.....Student
"Pear Tree"—*Hilda Doolittle*.....Student
"Trees"—*Joyce Kilmer*.....Student
"Renascence"—*Edna St. Vincent Millay*.....Student
"Hay-Cock"—*Hilda Conkling*.....Student

A POETRY SQUABBLE

An effective method of presenting shorter poems is to have several students get into a violent argument over the respective merits of their selections, each arguing for his special choice.

[1]Very fine material concerning this and other interesting items about poems and poets may be found in *Our Singing Strength* by Alfred Kreymborg, published by Coward-McCann.

[2]Two-minute reports on each poet.

After wrangling a few minutes, one of them suggests that each be given an opportunity to read his favorite poem and tell why he likes it. Another student suggests that, after all of the poems have been read, the school be given an opportunity to vote for its favorite. This procedure is then followed. The audience votes by a show of hands.

THE NEW SPIRIT IN AMERICAN POETRY

Walt Whitman—Pioneer in the New Poetry ..... Student
"Pioneers! O, Pioneers!"

Amy Lowell—Originator of New Verse Forms ..... Student
"Can Grande's Castle"
"Men, Women, and Ghosts"
"Patterns"

Vachel Lindsay—Depicter of the Fantastic in Poetry ..... Student
"The Potato's Dance"
"Tree of Laughing Bells"
"Queen Mab in the Village"
"The Light O' the Moon"

Carl Sandburg—Interpreter of the Commonplace Life ..... Student
"Fog" "Grass"
"Hats" "Stripes"
"Smoke and Steel"
"Five Towns on the B and O"
"Nocturne in a Deserted Brickyard"

Edgar Lee Masters—Character Painter of Everyday Folk .. Student
"Petit the Poet"
"Anne Rutledge"
"Lucinda Matlock"

Robert Frost—Reproducer of Rhythm of Speech in Poetry . Student
"The Death of the Hired Man" (in dialogue)

Child Poets
Hilda Conkling—"The Old Bridge" ..... Student
Nathalia Crane—"The Three Cornered Lot" ..... Student

Edwin Arlington Robinson—Speaker for the Old and New . Student
"The Pilot" "The Sage"

"Credo" "Richard Cory"
"Ballads by the Fire"

Edna St. Vincent Millay—Craftsman of Conservative Technique.....Student
Play. "Three Slatterns and a King".....Dramatic Club

THROUGH AMERICA WITH LOCAL COLOR AND DIALECT WRITERS

"The Courtin'," Lowell; New England.....Student
"The Hoss Trade," *David Harum*, Westcott; New York.....Student
"Composition Day," *Tillie the Mennonite Maid;* Pennsylvania....Student
Selections from *Uncle Remus*, Harris; The South.....Student
"Spelling Down the Master," *Hoosier School Master*, Eggleston; Middle West.....Student
"Jim Bludso," *Pike County Ballads*, Hay; On the Mississippi.....Student
"The Fence Episode," *Tom Sawyer*, Twain; Boy Life anywhere...Student
"The Call of the Wild," *Spell of the Yukon;* Service; Northwest...Student
Two American Humorists:
Mr. Dooley. Selections from *Mr. Dooley's Philosophy;* Cosmopolitan.....Student
Will Rogers. Selections from *The Illiterate Digest;* Cosmopolitan.....Student
"Mia Carlotta," *The Stranger Within Our Gates*, Daly; Italian....Student

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BOUTON, J. *Poems for the Children's Hour.* Milton Bradley Company.

COOPER, A. C. *Poems of Today.* Ginn and Company.

ELLSWORTH, W. W. *Readings from the New Poets.* The Macmillan Company.

FORBES, A. P. *Modern Verse.* Henry Holt Publishing Company.

HUDSON, W. H. *Meaning and Value of Poetry.* T. Y. Crowell Company.

LEONARD, S. A. *Poems of the War and of the Peace.* Harcourt, Brace, and Company.

MONROE, H. and HENDERSON, A. C. *The New Poetry.* The Macmillan Company.

PALGRAVE, F. G. *The Golden Treasury of Songs and Lyrics.* The Macmillan Company.

UNTERMEYER, L. *Modern American Poetry.* Harcourt, Brace, and Company.

—— *Modern British Poetry.* Harcourt, Brace, and Company.

WILKINSON, M. *Contemporary Poetry.* The Macmillan Company.

MYTHOLOGY[1]

What Is Mythology?.....Student

Advertisements Which Have a Basis in Mythology (Illustrated).....Student

Common Expressions of Mythological Origin.....Student

Mythology in Art and Decoration (Illustrated).....Student

Debate: Resolved, That Modern Heroes Are Greater Than Mythological Heroes.....Two Students

Mythology and the Signs of the Zodiac.....Student

Some Famous Mythological Heroes and Their Feats.....Student

Hercules	Jason
Bellerophon	Theseus

Names of Cities Based on Mythology.....Student

Mythology and Astronomy.....Student

Mythology in Nature.....Student

The universality of our well-known myths is an interesting topic for this or, any other, program on literature. For instance, the story of "Jack and Jill" is found in the *Sanscrit*, in Iceland and Sweden; "Jack and the Beanstalk" is common among the Aryan races, the Zulus and the American Indian; "William Tell" is an old tale well known among the Persians, Indians, Icelanders, Mongolians, and other peoples; "Rip Van Winkle" is represented by the Greek "Odysseus," the English "Merlin," the Norse "Olaf Trygvason," the Moorish "King Boadil," the Portuguese "Don Sebastian," the German "Barbarossa."

[1]A most excellent and complete "guide to literature for character training" is *Fairy Tale, Myth, and Legend*, listed in the references.

REFERENCES

BUCKLEY, E. F. *Children of the Dawn,* The Macmillan Company.

BULFINCH, T. *The Age of Fable.* T. Y. Crowell Company.

GAYLEY, C. M. *Classic Myths.* Ginn and Company.

GUERBER, H. A. *Myths of Greece and Rome.* American Book Company.

KINNEY, M. *Stars and Their Stories.* D. Appleton and Company.

SABIN, F. E. *Classic Myths That Live Today.* Silver, Burdett, and Company.

STARBUCK, E. D., and SHUTTLEWORTH, E. K. *Fairy Tale, Myth, and Legend.* The Macmillan Company.

BETTER ENGLISH

THE TRIAL

I. Bad Speech, Poor Pronunciation, and Slang, three ragged uncouth ruffians, are seated around a small camp fire, planning to waylay and rob Good English, a well liked and highly respected citizen of the school. Their talk bristles with examples of the traits that their names suggest.

II. Good English is shown visiting with his mother, Mother Tongue, and some of his friends, Proper Pronouns, Mr. Agreement, Careful Pronunciation, and others. He is an attractive gentleman, well educated and highly cultured. Finally, he bids his friends good night and departs.

III. As Good English is on his way home, he is accosted and attacked by the hoboes. He resists their attempts to rob him and calls for help. His friends, hearing his call, rush out and succeed in beating off and capturing the robbers, whom they take away to prison.

IV. The rogues are tried before Judge Respectability. They are defended by their attorneys, I. M. Ignorant and I. Don't Care. They are prosecuted by Better Speech and Good Diction. The witnesses, Proper Pronouns, Mr. Agreement, and Careful Pronunciation, tell of the attack. Carelessness is called as a witness for the defense, but his attempt to establish an alibi is an absolute failure. After the witnesses are examined and cross-examined, the attorneys make their pleas and the jury, charged by the Judge, retires to consider the case. (A drop of the curtain indicates the passing of time.) The jury files back into its place and gives its verdict of "Guilty." The Judge then sentences the hoboes to eternal banishment from "this school and its people."

Other dramatizations, based upon this same general idea of better English, are: "The Burial of Bad English," with the usual mock funeral orations; "The Execution of Bad English," with a firing squad or hangman; "The Welcoming of Good English," a world famous individual who has come to be a member of the school; "The Downfall of King Poor Speech"; "The Duel" (a boxing match) between Good English and Bad English; "Minstrel Show," in which Bad English is made the butt of all the jokes; "Scene in a Business Office." For middle grade pupils an interesting parody on "Ten Little Indians" may be developed. Each pupil, representing a violation of good English, carries a card which indicates his name. Their verses run something like this,

Ten Awful Errors of Speech
Standing in a line
"I Done" choked himself
And then there were nine.

It will be seen at once that some of these dramatizations are more suitable for the middle and lower grades than for the senior high school.

Material

Material for these programs may be obtained from *Good English Plans and Programs* (Signor, F. R.), published by F. A. Owen Company, and also from *Suggestions for Better Speech Week*, published by Allyn and Bacon. *The Trial of Jimmie Slang* (Lauders, F. B.) is an appropriate playlet, published by March Brothers, Lebanon, Ohio.

Drama

The Historical Development of the Drama

Origin of the Terms, Comedy and Tragedy.....Student
Brief Survey of Greek Drama.....Student
The Story of Roman Drama.....Student

Early Presentation of Bible Scenes.....Student
The Morality, Miracle and Mystery Plays.....Student
Drama in the Trade Guilds.....Student
The Place of the Drama in History.....Student

A Brief History of Dramatics .....Student
The Main Forms and Uses of Dramatics .....Teacher
How Actors Are Selected for Productions.....Student
Dramatic Action (Illustrated).....Dramatic Club
Characterization (Illustrated).....Teacher
Demonstration of Costuming and Make-up.....Club
Dramatization of a Rehearsal.....Club
Dramatization. Planning and Making the Settings.....Art Club
Vocational Possibilities in Dramatic Work.....Teacher

Prologue from *As You Like It*.....Student

Greek Drama
An act of any one of the "Electra" themes.....Dramatic Club

Shakespearean Drama
Any one of the following .....Dramatic Club
Casket Scene—*Merchant of Venice*
Second Soliloquy—*Hamlet*
Handkerchief Scene—*Othello*
Banishing Scene—*King Lear*
Renunciation Scene—*Richard II*

Nineteenth Century Drama
Act II—*Lady Windermere's Fan*.....Dramatic Club
or
Scene II, Act I—*Prince of Parthia*

Modern Drama
Any two of the following:.....Dramatic Club
Wurzel Flummery—Comedy
Riders to the Sea—Tragedy
Spreading the News—Comedy
The Undercurrent—Tragedy

Epilogue from *The Rivals*.....Student

A "natural" method of introducing the various presentations is to show, for each, two or three students, appropriately attired,

Figure 10. Many of the stories from the Bible may be presented in interesting and colorful scenes. This picture of *Moses Before Pharaoh*, from the McKelvy School, Pittsburgh, was one of a series which included *Jacob and Esau*, *Rebecca at the Well*, *Joseph and His Brethren*, and others.

waiting for the "flag to go up" or other signal for the opening of the play. These individuals give, in their discussion, the general background of the period represented, and add other interesting and explanatory items that will help the audience the better to understand and appreciate the scene.

High Spots in Dramatic Development in England

This program aims to present, chronologically, the outstanding developments in drama, in England, through monologues, dialogues and brief scenes. Little attention need be given to stage settings, but costuming will add much to the presentations.

I. The Morality Play
   Selection from *Everyman*. (A dialogue between Everyman and any other character may be used. If the Old English is too difficult, a selection from the modern morality *Everywoman* may be substituted)

II. Shakespeare, the Greatest Contributor
   Hamlet's Advice to the Players. *Hamlet*, Act II, Scene II.
   The Play Within the Play. *Hamlet*, Act II, Scene II.

III. The Romantic Comedy
   The Duel Scene from Sheridan's *Rivals*.
   The Screen Scene from Sheridan's *School For Scandal*.

IV. The Dramatic Monologue
   My Last Duchess—Browning. (This could be given with other characters pantomiming.)

V. Modern Developments
   The Historical Play
      Selection from Drinkwater's *Abraham Lincoln*
   The Whimsical Play
      Selection from Barrie's *Peter Pan*
   The Problem Play
      Selection from Galsworthy's *Justice*
   The Local Color and Dialect Plays
      Telling the News—Lady Gregory

Not all of this material could be presented in a single program, but selections may be made of the most appropriate and available sections.

Other dramatizations may be made of selections of such well-known works as,

The Ambitious Guest
Cricket on the Hearth
Dickens' *Christmas Carol*
Bird's *Christmas Carol*
Rebecca of Sunnybrook Farm
Little Women
Pied Piper
Old Fashioned Girl
Mrs. Wiggs of the Cabbage Patch
Treasure Island
Robin Hood
Rip Van Winkle
Evangeline
Land of the Blue Flower
When Witches Ride
Dyspeptic Ogre
The Sire de Maletroit's Door
The Third Stranger

REFERENCES

BARNUM, M. D. *School Days for All Occasions.* Barse and Hopkins.

BATES, E. W., and ORR, W. *Pageants and Pageant Making.* Ginn and Company.

BIRD, G. E., and STARLING, M. *Historical Plays for Children.* The Macmillan Company.

BROWNE, V. D. *Secrets of Scene Painting and Stage Effects.* E. P. Dutton and Company.

BUTLER, M. A. *Literature Dramatized for Classroom Uses.* Harcourt, Brace, and Company.

CHALMERS, H. *Art of Make-up.* D. Appleton and Company.

CHUBB, P. *Festivals and Plays.* Harper and Brothers.

CRAFTON, A., and ROYER, J. *Acting, A Book for Beginners.* F. S. Crofts and Company.

CROY, H. *How Motion Pictures Are Made.* Harper and Brothers.

FERRIS, H. *Producing Amateur Entertainments.* E. P. Dutton and Company.

MOSES, M. J. *Treasury of Plays for Children.* Little, Brown, and Company.

STEVENSON, A. *Children's Classics in Dramatic Form.* Houghton Mifflin Company.

TALBOT, F. A. *Moving Pictures; How They Are Made and Worked.* J. B. Lippincott Company.

WRIGHT, H. S. *New Plays from Old Tales.* The Macmillan Company.
YOUNG, A. B. *Stage Costuming.* The Macmillan Company.
YOUNG, J. *Making-up.* Witmark Company.

SOURCES OF LISTS OF PLAYS

American Play Company, Inc., 29 West 47th St., New York City.
Bureau of Educational Dramatics, Community Service, 315 Fourth Avenue, New York City.
Drama League of America, 736 Marquette Building, Chicago, Illinois; List of Plays for High School and College Production. Selective List of Plays for Amateurs.
Drama League Book Store, 7 East 42nd Street, New York City.
Dramatic Index, F. W. Faxon, Boston, Massachusetts.
French, S., 25 W. 45th Street, New York City.
Rumsey Play Company, 152 West 46th Street, New York City.
Sanger and Jordan, 1428 Broadway, New York City.
Charles Scribner's Sons, New York City.
Stage Guild, 1527 Revenue Exchange Building, Chicago, Illinois.
Y.W.C.A., 600 Lexington Avenue, New York City.
Norma Lee Swarton, Summitt, New Jersey.

Other material may be found in *Dramatist, The Drama, The Theater Magazine, Theater Arts Monthly,* and *Quarterly Journal of Speech.*

PUBLIC SPEAKING

Assembly programs on public speaking may be either formal or informal. A combination of the two types is also possible. Below are suggested one formal, and two informal, programs.

The Values of Public Speaking ..... Teacher
Methods of Platform Delivery; Positions, Gestures ..... Student
Pitch and Rate of Speech (Illustrated) ..... Student
Demonstration of Impromptu Speaking[1] ..... Four Students
The Importance of Enunciation and Pronunciation ..... Student
Methods of Enlarging One's Vocabulary ..... Student

[1]Two- or three-minute speeches by students who are handed topics as they appear on the platform to speak.

Some Great Speakers.....Eight Students

Demosthenes	Webster
Pitt	Ingersoll
Calhoun	Bryan
Beecher	Depew

Some Vocational Uses of Speaking.....Teacher

A Meeting of the Has-Been Club

A dramatization of a meeting of the "Has-Been Club" offers opportunities for actually using the more common parliamentary procedures. The meeting is called to order by the president, who proceeds with the election of new officers. These are duly nominated, elected, and installed. Other matters of business include the reading of minutes, correspondence, and reports by the secretary; reports of committee chairmen; presenting resolutions; making, seconding, tabling, amending, and in other ways acting on, motions; appointing and discharging committees; making amendments to the constitution; introducing new business; and adjourning. All these items of business are interspersed with illustrative discussion and debate.

Imaginary Banquet

An imaginary banquet is held, presided over by the toastmaster, who introduces the speakers. These represent some of the various kinds of practical speaking, welcoming, farewell, presentation, acceptance, etc. A debate, preferably on a humorous topic, and a staged interview or salesmanship demonstration may be offered as entertainment for the banqueters. Correct methods of introduction and the technique of conversation may be illustrated and demonstrated as the guests arrive, just before the banquet begins. These may be explained by a student, at one side of the platform. After the guests are seated, the curtain may be lowered and raised indicating that the banquet is over and the program ready to begin.

Journalism

The History of the Newspaper	Student
How, Where, and When News Is Gathered	Student
Types of News Stories	Student
Dramatization of Staff Meeting	Students
Types and Uses of Illustrations (Illustrated)	Student
Printing, Assembling, and Mailing the Paper	Student
Great Journalists and Their Work	Student
The Place of the Newspaper in a Civilized Country	Teacher
Vocational Possibilities in Journalism	Newspaperman

Who Are They?

An identification game can be easily and effectively played, with the use of well-known characters. Each character, appropriately costumed or equipped, enters, walks across the stage (or is shown in tableau), and dramatizes or pantomimes characteristically. A numeral on a placard identifies the number of the character. Each student, as he enters the auditorium, is handed a printed or mimeographed slip with numbered blanks on it corresponding to the number of characters to be shown. Each pupil writes his identification in the proper blank of his program. At the end of the program, the correct answers are read. Possibly fifteen or twenty presentations make an ideal program. If a more difficult task is desired, the program slip may contain blanks on which the student must state the name of the book, play, or poem from which the presentation is taken and also the name of the author. The following are suitable characters:

Rip Van Winkle
Silas Marner
Evangeline
Ivanhoe
The Ancient Mariner
Barbara Frietchie
Cleopatra
Jean Valjean
Eva
King Lear
The Three Witches
The Three Musketeers
Little Lord Fauntleroy
Vicar of Wakefield
Robin Hood
Don Quixote
Village Blacksmith
Tom Brown
Pied Piper
Tom Sawyer
Romeo

Hiawatha	William Tell	Topsy
Penrod	Tam O'Shanter	Hamlet
Uncas	Barefoot Boy	Macbeth
Little Boy Blue	David	Ben Hur
Julius Caesar	Shylock	Friday
Ichabod Crane	David Copperfield	Uncle Remus
Ariel	Juliet	Faust
Portia	Miles Standish	Maud Muller
Falstaff	Hawkeye	Paul Revere
Robinson Crusoe	Pocahontas	Joseph
Alice	Ulysses	Scrooge
King Arthur	Uncle Tom	Captain Kidd

Guessing Games

Guessing games, utilizing the names of authors, characters, books, settings, magazines, etc., make an interesting diversion, and are valuable in inducing the audience to participate in the program. The following will illustrate:

Authors

Where do we live? (Holmes)
Who makes and mends your clothes? (Taylor)
A foot trouble. (Bunyan)
A worker in precious metals. (Goldsmith)
A mild "cuss-word." (Dickens)
Hurts we get from fire. (Burns)

Characters

An old sailor. (Ancient Mariner)
A trio with guns. (Three Musketeers)
A combination writing instrument and stick. (Penrod)
A day in the week. (Friday)
A youth without shoes. (Barefoot Boy)
A young goat. (Kidd)

Magazines

What we all have. (Life)
The president of a court. (Judge)
One hundred years. (Century)
A vacation trip. (Outing)

Favorites

"My Favorite Poem and Why I Like It" is another personal type of program quite appropriate for any poets' day celebration. The poems, so given, should be short, or if long, selections should be taken from them. The reasons given should be brief, to the point, and clearly illustrated by the poem itself. In a similar manner, programs may be based on "my favorite author," "subject," "story," etc.

What Should I Read in Addition to Books?

The general theme of a simple dramatization, which has been used in a number of schools, is based on the above question asked of his father, "Father Wisdom," by a boy, "Little Boy Query," who has just finished his lessons and wishes to read. The father recommends the newspaper, several good magazines, etc. The youth argues for another type of literature, cheap trashy stuff, which represents what some of his associates read. The boy drops off to sleep and while asleep dreams of the visits of two friends of the family, "Newsy Paper" and "Interesting Magazines." Each of these tells the boy, briefly, of its respective merits. Later, the boy awakes, convinced, and tells his father of his change of opinion.

Writing Contests

A very personal type of program is that which is based upon authorship of the students themselves. Competition may be held in the various types of writing. Original stories and poems may be used to good advantage. Having the school name the winners by voting for them will make an interesting part of the program. The manuscripts may be read by the authors themselves, but preferably, if there is to be a vote, by some competent person, and the names of the authors withheld until after the contest. This procedure will require the school to vote

solely on the merits of each selection, unbiased by personal likes or dislikes. If several types of writing are included in the same program, a "Limerick" contest will add humor and pleasing variety.

Celebration of Authors' Birthdays

The birthdays of famous authors may be very appropriately commemorated by assembly programs based upon their lives and works. The programs suggested in the following pages will indicate the possible scope of these presentations.

Edgar Allen Poe

JANUARY 19

Interesting Events in the Life of Edgar Allen Poe.....Student
The Story of "The Gold Bug".....Student
(Displaying enlarged copy of the Code used in the story)
A Visit to the Poe Cottage at Fordham.....Student
Reading of Poe's Poems.....Three Students
"The Raven" "The Bells" "Annabel Lee"
Poe's Grave at Baltimore.....Student
Byron's Influence on Poe.....Student
Reading. "The Tell Tale Heart".....Student
The Poe Memorial at Richmond.....Student

Robert Burns

JANUARY 25

Song. "Comin' Thru the Rye".....School
The Story of Robert Burns .....Student
Vocal Solo. "Flow Gently, Sweet Afton".....Student
The Poetry of Robert Burns.....Student
Song. "On the Bonnie Banks of Loch Lomond".....Glee Club
Reading. "Tam O'Shanter".....Student
Song. "The Campbells Are Coming".....Glee Club
Pantomime. Scenes from "The Cotter's Saturday Night" .....Dramatic Club
Song. "Auld Lang Syne" .....School

Song. "Annie Laurie" ..... School
Robert Burns' Love of Life ..... Student
The Story and Poem, "Highland Mary" ..... Student
Kiltie Dance ..... Department of Physical Education

Vocal Duet. "Oh Wert Thou in the Cauld Blast."
Mendelssohn ..... Two Students
Song. "My Heart's in the Highlands" ..... School
A Visit to Burns' Country ..... Student
"To a Mountain Daisy" ..... Student
"To a Field Mouse" ..... Student
Song. "My Laddie" ..... Glee Club
Tributes to Robert Burns ..... Five Students
Wordsworth, "At the Grave of Burns"
Holmes, "For the Meeting of the Burns' Club"
Ebenezer Eliot, "A Poet's Epitaph"
Fitz-Greene Halleck, "To a Rose from Aryshire"
James Russell Lowell, "For the Burns' Centennial"
Song. "The Blue Bells of Scotland" ..... School

Charles Dickens

FEBRUARY 7

Favorite Books of Dickens' Boyhood ..... Student
English Ivy (Readings) ..... Student
David Copperfield (Selections) ..... Student
The Story of "Boy" as Dickens' Signature ..... Student
Dickens in America ..... Student
Pets in the Dickens' Household ..... Student
Story of *A Christmas Carol* ..... Student

James Russell Lowell

FEBRUARY 22

Lowell and Nature ..... Four Students
"The First Snowfall" "June"
"The Fountain" "The Courtin'"
Lowell as Minister to Spain and England ..... Student
Tableaux. Scenes from "The Vision of Sir Launfal" ..... Dramatic Club
Lowell's Influence in Public Affairs During the Civil War .. Student
"Abraham Lincoln" ..... Student

"Freedom" ..... Student
Selections from "The Present Crisis" ..... Student
The Friendship of Lowell and Longfellow ..... Student
"To Henry W. Longfellow on His Birthday" ..... Student
Summary of Lowell's Contributions ..... Student

Lowell, The Tree Poet ..... Student
"The Maple" ..... Student
"Under the October Maples" ..... Student
Lowell's Love for Trees ..... Student
Selections from "Under the Willows" ..... Student
Dramatization of Selections from "An Indian Summer Reverie" ..... Eight Students

The Oak	The Red Oak
The Birch	The Chestnut
The Swamp Oak	The Elm
The Ash	The Woodbine

"To a Pine Tree" ..... Student
"Under the Old Elm" ..... Student
"On Planting a Tree at Inverary" ..... Student

Henry Wadsworth Longfellow

FEBRUARY 27

Longfellow, America's Best Known Poet ..... Student
"The Village Blacksmith" (with tableau) ..... Student-Dramatic Club
"The Psalm of Life" ..... Student
Selections from *The Courtship of Miles Standish* (Illustrated)[1] ..... Student
"The Day is Done" ..... Student
"The Children's Hour" ..... Student
Apothegms from "Hyperion," "Outre-Mer," and "Kavanagh" ..... Student
"The Arrow and the Song" ..... Student
"Paul Revere's Ride" ..... Student
Henry Ford and "The Wayside Inn" ..... Student
Readings from "King Robert of Sicily" (with tableau) ..... Student-Dramatic Club

[1]See The Complete Thompson Catalogue.

The Story of the Arm Chair.....Student
"From My Arm Chair" (with tableau) .....Student
Song. "Stars of the Summer Night".....School
"The Skeleton in Armor".....Student
"The Bells at Atri" .. ..Student

Tableaux. Scenes from *Hiawatha*.....Dramatic Club
Hiawatha's Childhood, Chapter 3 — Picture Writing, Chapter 14
Hiawatha's Sailing, Chapter 7 — The Ghosts, Chapter 19
Hiawatha's Wooing, Chapter 10 — The Famine, Chapter 20
The Departure, Chapter 22
"The Wreck of the Hesperus".....Student
"My Lost Youth" .....Student
"The Birds of Killingsworth".....Student
"I Stood on the Bridge at Midnight".....Glee Club

Brief Story of Longfellow's Life.....Student
Seasonal Poems:
Spring. "Spring," "An April Day" .....Student
Summer. "Rain in Summer," "A Day in Summer".....Student
Autumn. "Autumn," "The Harvest Moon".Student
Winter. "Woods in Winter," "Snowflakes".Student
Selections from "The Building of the Ship" .....Student
"Hymn to the Night" .....Student
"The Rainy Day" .....Student
"The Old Clock on the Stair".....Student
Selections from *Evangeline* (Illustrated).....Student

Washington Irving

April 3

"Among the Catskills" (Selections).....Student
How the *Sketch Book* Was Written.....Student
Tableaux with Readings.....Dramatic Club
Rip Van Winkle As He Left Home — Ichabod Crane
Rip Van Winkle As He Returned — The Headless Horseman
A Visit to "Sunny Side".....Student
Irving in Spain.....Student
Readings from *The Alhambra* .....Student
Spanish Honors to Irving.....Student

Irving as a Biographer.....Student
Columbus — Goldsmith
Mahomet and His Successors — Washington
Irving's Grave in Sleepy Hollow Cemetery, Tarrytown....Student

William Shakespeare

APRIL 23

Interesting Events in the Life of Shakespeare.....Student
Vocal Solo. "Blow, Blow, Thou Wintry Wind" (Amiens' Song).....Student
A Visit to Stratford (Illustrated).....Student
Famous Quotations from Shakespeare.....Students
Debate. Resolved, That Bacon Is Greater Than Shakespeare. Two Students
Dramatization. "The Court Scene" (*Merchant of Venice*)..Dramatic Club
Vocal Solo. "Who Is Sylvia?" (*Schubert*).....Student
The Elizabethan Theater (Illustrated).....Student
Dramatization. Anthony's Address in the Forum (*Julius Caesar*).....Dramatic Club
The Stories of Famous Couples of Shakespeare.....Four Students
Romeo and Juliet — Rosalind and Orlando
Hamlet and Ophelia — Othello and Desdemona
Impersonation. Great Men's Estimates of Shakespeare....Four Students
Johnson — De Quincey
Carlyle — Macaulay
"A Madrigal" ("Crabbed Age and Youth").....Student

While a great deal of Shakespeare's material is too havey to be used in the assembly program, short selections from a number of his dramas may be successfully read to high school groups. Among the more suitable of this material are the following selections: (The figures in parentheses indicate the number of lines in the selection.)

King Richard II. A King's Renunciation. "The king shall be contented" (15)
Apostrophe to England. "As a long parted mother" (19)
Julius Caesar. Opportunity. "There is a tide in the affairs of men" (7)

King Henry V. The Miseries of Royalty. "O hard condition" (48)
King Henry's Speech before Battle of Agincourt. "If you are marked to die" (48)
A Midsummer Night's Dream. Imagination. "The lunatic, the lover, and the poet" (11)
Macbeth. Reflections. "Tomorrow and tomorrow" (10)
Hamlet. Reflections. "I have of late" (15)
King Henry VIII. Vicissitudes. "So farewell to the little good you bear me" (23)
King Henry IV. Apostrophe to Sleep. "O Sleep, O gentle sleep" (27)

Two or more characters may be utilized in the following selections: (The first figure in parentheses indicates the length of the selection, the second, the number of characters.)
Othello. The torture of jealousy. "Look where he comes" (67-2)
Cymbeline. Mountain scene. "A goodly day not to keep house" (73-3)
King Richard III. Clarence's Dream. "Why looks your grace so heavily today?" (73-2)
Julius Caesar. The Tent Scene. "That you have wronged me" (137-2)
King Lear. Scene between Lear and Cordelia. "How does my royal lord?" (48-3)

The Fairy Story

(*Midsummer Night's Dream*)

A very pretty program may be adapted from this scene. The quarrel between Oberon, King of the Fairies, and Titania, their Queen, furnishes the basis for the plot. Puck's love for mischief and the clowns, Pyramus, Thisbe, and Quince, practicing a play to be presented before Theseus, furnish the comedy. The special songs may be worked out with the co-operation of the music department, and the fairy dances by Peasblossom, Cobweb, Mustard Seed, and Moth, with the help of the department of physical education. This scene is especially good for junior high school or upper grade programs.

Other dramatizations which may be easily and effectively used are:[1]

The "Casket Scene" from *Merchant of Venice*
The "Grave Diggers Scene" from *Hamlet*
The "Balcony Scene" from *Romeo and Juliet*

[1] "*Forty Minute Plays from Shakespeare*," by Savage, will be found valuable in planning these dramatizations or cuttings.

RALPH WALDO EMERSON

MAY 25

Selections from the letters of "A Confidential Aunt" ..... Student
Emerson, The Sage of Concord ..... Student
"Boston Hymn" ..... Student
"Concord Hymn" ..... Student
Emerson's Love of Nature ..... Student
"The Rhodora" ..... Student
"The Humble Bee" ..... Student
Selections from "Woodnotes" ..... Student
Emerson and His Friends ..... Student
"Friendships" ..... Student
"Give All to Love" ..... Student
Emerson's Last Days ..... Student
"Good-Bye" ..... Student

Material for other programs may be selected from the following:

THE INDIAN

"Mary Garvin" "The Truce of Piscataqua"
"The Ranger" "Pentucket"

LABOR

"The Prisoner for Debt" "What of the Day?"
"Dedication to Songs of Labor"

STORIES

"The Witch's Daughter" (Mabel Martin) "St. John"
"The Dead Ship of Harpswell" "The Double-headed Snake of Newbury"

POLITICS

"Democracy" "The Reformer"
"The Poor Voter on Election Day" "The Eve of Election"

CIVIL WAR

"A Word for the Hour" "To Englishmen"
"To John C. Frèmont" "Massachusetts to Virginia"
"The Mantle of St. John De Matha"

HOME, LIFE, AND FRIENDS

"In School Days" "Pictures"
"To My Old Schoolmaster" "Eternal Goodness"
"Monadnock from Wachuset"

SLAVERY

"Ichabod" "The Song of the Tree"
"The Emancipation Group" "The Moral Warfare"
"The Hive at Gettysburg" "The Yankee Girl"
"The Peace Autumn" "The Proclamation"
"Our Countrymen in Chains" "Randolph of Roanoke"

ALFRED LORD TENNYSON

AUGUST 6

Song. "Sweet and Low" ..... School
Brief Story of Tennyson's Life ..... Student
"Charge of the Light Brigade" ..... Student
"Blow, Bugle, Blow" ..... Student
"Break, Break, Break" ..... Student
Tennyson's Beautiful Home on the Isle of Wight ..... Student
Tableaux. Scenes from *Enoch Arden* ..... Student
Selections from *Locksley Hall* ..... Student
Tennyson as a Prophet ..... Student
"In Memoriam" ..... Student
"Flower in the Crannied Wall" ..... Student
Tennyson's Last Days ..... Student
"Crossing the Bar" ..... Student

Illustrative of a fine type of program developed around a single theme is the following, which was presented at the Connellsville, Pennsylvania, High School under the leadership of Albert L. Swank.[1] The program is quoted in its entirety, with the exception of the names of participants.

I. Piano Solo. "Morning" from "Peer Gynt Suite"—
Greig ..... Student

[1]See Bolenius, *Teaching Literature in the Grammar Grades and High School*, for the original program and some fine suggestions for others.

II. Songs of Spring
  A. "The Spring Song"—*Mendelssohn*.....Student
  B. "The Brook"—*Alfred Tennyson*.....Mixed Chorus
III. Tableau. The Coming of Arthur.
  A. The Coronation of Arthur. Lines 242-308; 514-18.
  B. Pantomime. The Marriage. Lines 1-25; 40-62; 81-93; 446-74; 475-501.
  Solo. "O Promise Me" (*Robin Hood*).....Student
IV. Duet. "Song of Love" (*Blossom Time*)—*Herbert*.....Two Students
V. Faith Unfaithful. Tableaux and Pantomimes.....Students
  A. In the Hall of Astalot. Lines 158-246; 260-268.
  B. The Token. Lines 1-29; 240-351; 55-79; 395-96.
  C. The Hermit's Cave. Lines 443-522; 838-860, 868-872.
  D. The Lily Maid of Astalot. Lines 1146-54; 1230-63; 1274-79; 1319-33.
VI. Violin Solo. "The Death of Asa," from "Peer Gynt Suite"—*Greig*.....Student
VII. The Passing of Arthur. Tableaux and Pantomimes...Students
  A. At the Convent. Lines 1-8; 137-80; Song, "Late, late, so late," chanted behind the screen.
  B. The Parting. Lines 406-18; 448-97; 524-43; 557-68; 577-601.
  C. The Passing of Arthur. Lines 372-432; 433-461.

Oliver Wendell Holmes

AUGUST 29

Holmes, A Special Event Poet.....Two Students
  "The Boys" "A Song of 'Twenty-Nine"
The Story of "Old Ironsides".....Student
  "Old Ironsides"
Holmes on Life.....Two Students
  "Chambered Nautilus" "Contentment"
Holmes' Wit and Humor.....Five Students
  "The One-Hoss Shay" "My Aunt"
  "The Height of the Ridiculous" "The Ballad of the Oysterman"
  "How the Old Horse Won the Bet"
One of Lincoln's Favorite Poems—"The Last Leaf".....Student
The Story of the Broomstick Train.....Student
  "The Broomstick Train"

Holmes' Patriotic Poems ..... Three Students
"Our Yankee Girls" "Union and Liberty"
"Under the Washington Elm, Cambridge"

Eugene Field

SEPTEMBER 2

The Life of Eugene Field ..... Pupil
"Pittypat and Tippytoe" ..... Pupil
The Story of Field's Favorite Flower—The Pink Carnation ..... Pupil
"Little Boy Blue" ..... Pupil
Field's Love of Animals ..... Pupil
"The Duel" ..... Pupil
"Wynken, Blynken, and Nod" ..... Pupil
Field's Love of Children ..... Pupil
"Rock-a-Bye-Lady" ..... Pupil
Field's Hero, Lincoln ..... Pupil

An Hour with James Whitcomb Riley

OCTOBER 7

In an old-fashioned sitting room are grouped a typical, old-fashioned family of about a dozen characters, grandfather, grandmother, father, mother, uncles, aunts, and children. Some of these are seated about the fire, some reading, one or two are seated at the table writing, one or two are popping corn. On the table stands a pan of apples, to be passed around during the presentation of the program. A domestic animal, dog or cat, adds to the completeness of the picture.

There is general discussion of a number of things until some one suggests that it is Riley's birthday, and then they decide that each member is to read or recite his favorite poem. Any of Riley's poems are suitable, and variety may be given by having the various members, both young and old, give the poems most appropriate. After each selection, the members applaud and comment briefly on it. The program may be either with, or without, a chairman, probably without one, having each mem-

ber, following the applause for his reading, call upon the next one. If desired, some members may "repeat."

The following program suggests one possibility:

"A Song" ..... Grandmother
"A Vision of Summer" ..... Aunt
"The Circus Parade" ..... Child
"The Boy Who Lives on Our Farm" ..... Child
"At the Literary" ..... Grandmother
"Nothing to Say" ..... Father
"A Life Lesson" ..... Mother
"Origin of the Word, Hoosier" ..... Father
"He's an 'Ole Bear Shooter" ("The Raggedy Man") ..... Child
"Little Orphan Annie" ..... Uncle
"Almost Beyond Endurance" ..... Aunt
"Our Hired Man" ..... Father
"Granny" ..... Grandmother
"An Old Sweetheart of Mine" ..... Grandfather
"Billy Miller" ..... Child
"Old October's Pert' Nigh Gone" ..... Uncle
"Elizabeth Ann" ..... Child

William Cullen Bryant

NOVEMBER 3

Bryant, The American Wordsworth ..... Student
Selections on Nature ..... Five Students
"The Gladness of Nature" "To a Waterfowl"
"To a Fringed Gentian" "The Forest Hymn" (Selections)
"Inscription for the Entrance to a Wood" (Selections)
Bryant's Poems on the Indians ..... Two Students
"Monument Mountain"
"Indian at the Burial Place of His Father"
Bryant on Life ..... Three Students
"Thanatopsis" (Selections)
"The Past" (Selections)
"Life"
Bryant's Stories in Verse ..... Three Students
"Stella"

"The White-Footed Deer"
"The African Chief"

Bryant's Contributions to Patriotic Literature.....Six Students
"Song of Marion's Men" "The Battle Field"
"The Death of Lincoln" "The Death of Slavery"
"Our Country's Call" "On Board the '76"

AROUND THE YEAR WITH BRYANT

Autumn.....Five Students
"October" "The Third of November"
"An Autumn Walk" "Autumn Woods"
"The Death of the Flowers"

Winter.....Four Students
"The Snow Shower" "Christmas in 1875"
"A Winter Piece" "Little People of the Snow"

Spring.....Five Students
"Stormy March" "The Song of the Sower"
"The Yellow Violet" "Robert of Lincoln"
"Planting of the Apple Tree"

Summer.....Three Students
"June" "A Summer Ramble"
"Cedarmere in Summer"

Bryant's Wish—Charles E. Spencer.....Student
Bryant's Death.....Student

JOHN GREENLEAF WHITTIER

DECEMBER 17

Whittier, The Poet of Everyday Life.....Student
Whittier's Boyhood.....Four Students
"Snowbound" (Selections) "The Corn Song"
"The Barefoot Boy" "Maud Muller"

The Story of "Skipper Ireson's Ride".....Student
Whittier as a Reformer.....Four Students
"The Slave Ships" "Barbara Frietchie"
"The Ranger" "The Pipes of Lucknow"

Whittier's Nature Poems (Selections).....Eight Students
"The May Flowers" "The Palm Tree"
"A Dream of Summer" "Autumn Thoughts"
"St. Martin's Summer" "For an Autumn Festival"
"The Trailing Arbutus" "The Last Walk in Autumn"

Whittier's Greatest Contributions.....Student

Whittier left a great amount of material, embracing a wide variety of subjects. Although not all of it is appropriate for assembly programs, much of it is, especially if it is explained or its setting pictured. This is particularly true of that which relates to slavery, the Civil War, and witchcraft. Only the stories of the longer poems should be told, using short selections for illustration.

Figure 11. "Vergil Reading Verses to Augustus" is the title of this attractive living statuary group from the Harding High School, Aliquippa, Pennsylvania. This, with others, was presented during the "Bimillennium Vergilianum" celebration.

CHAPTER VIII

FOREIGN LANGUAGE

Most of the material of the average classroom exercise in foreign language is largely formal. This is supplemented, in many schools, by the informal work of the foreign language club. The assembly program also offers a fine opportunity for vitalizing the formal classroom work. In fact, almost all of the activities that can be carried on in the foreign language club can be adapted or duplicated in the assembly, for the entire school.

There are two main possibilities for foreign language programs. The first is to emphasize the language, its history, development, beauties, and uses. The second is to emphasize the contributions of those who use and speak it. Probably a combination of the two types is preferable. A program in which, for instance, only German is spoken, will be tiresome after the initial novelty has worn off. On the other hand, a program on German that did not utilize the language in some way would be anomolous, to say the least. The contributions of the country in art, literature, music, commerce, industry, politics, trades and professions; its legends, customs, traditions, institutions and ideals; its beautiful natural phenomena, famous buildings, structures and well-known characters and their accomplishments, will be not only interesting but also educationally valuable.

Such programs should not only motivate those who are studying the various languages, but should also be worth while to those who will never study them. These programs should be valuable in promoting the extinction of such words as "Frog," "Dago," and "Hun" from our vocabulary. No individual who

understands and appreciates its contributions can be disrespectful of any nation or race; and no small part of any such program is the showing of the relationship of the character, spirit, and life of the foreign country to our own.

LATIN[1]

"Adeste Fideles" ..... Roman Quartette
The Roman Home and Home Life ..... Student
Introduction of Roman Family Group—Pater Familias, Mater, Puer, Puella, Servi.
Violin Solo. "Ave Maria" ..... Student
Two Roman Holidays—"Liberalia" and "Saturnalia" ... Two Students
Brief Sketch of the Life of Virgil ..... Student
"To Virgil"—*Tennyson* ..... Student
Conversation. Sextus and Marcus about a Roman Hero, Horatius ..... Two Students
"Duc, Duc, Remos Duc" (round) ..... Quartette
"The Gifts of the Mother Lingua"—*Lillian Lawler* ..... Club
"Annie Laurie," in Latin ..... Roman Quartette

"Gaudeamus Igitur" ..... Class
Some Values of Latin ..... Student
"Jupiter and His Children"—*John G. Saxe* ..... Student
The Roman Boy's Oath ..... Student
Tableaux (with stories) ..... Dramatic Club
"Niobe and Her Daughters"
"Cornelia and Her Jewels"
A Roman Letter ..... Student
"The Mother's Aeneid"—*E. Higbee* ..... Student
A Roman Child; his Pets, Games, and Playthings ..... Student
Counting in Latin and Other Languages[2] .....
"Integer Vitae" ..... Class

[1] In *Enriched Teaching of Latin in the High School* (Woodring and Sabin), published by Bureau of Publications, Teachers College, Columbia University, New York City, will be found a great amount of valuable material of interest to groups staging programs on Latin. The Service Bureau of Classical Teachers, Teachers College, is another fine source of material.

[2] To show similarity to Latin.

The following program, emphasizing mythology, was presented by the Latin Club of the Homestead High School, Homestead, Pennsylvania:

Roll Call (Answered by name of god or goddess) ..... Club
Latin Songs ..... Club
The Birth of the Gods and How They Became Supreme ..... Student
The Gods as They Appear in Myth ..... Student
The Story of Apollo, Part I ..... Student
The Story of Apollo, Part II ..... Student
Latin Words and Expressions ..... Student
The Story of the Famous Gordian Knot ..... Student
How Amphion Built Thebes ..... Student

THE SATURNALIA

"Sacra Nox, Sancta Nox" ..... Student
The Origin of the Saturnalia ..... Student
"Pompey's Christmas"—*Carolyn Wells* ..... Student
Taper Drill—"The Vestal Virgins"[1] ..... Student
Saturnalian Customs ..... Student
A Latin Play—"Saturnalia"[2] ..... Club
"De Nativitate Domini" ..... Student

AN HOUR WITH THE MUSES[3]

Prelude—"Arma Virumque Cano" ..... Girls' Chorus
Clio, Muse of History—"Narratio" ..... Student
Polyhymnia, Muse of Sacred Song ..... Student
Instrumental Trio. "Ave Maria" (Flute, violin, piano). Three Students
Melpomene, Muse of Tragedy ..... Student
Reading. "The Death of Hector" ..... Student
Erato, Muse of Love Songs ..... Student
Bullae. "I'm Forever Blowing Bubbles" ..... Class
"Quod Omnes Te Amant" (Because They All Love You) ..... Girls' Chorus
Thalia, Muse of Comedy ..... Student
Colloquium. "What's the Use?" ..... Student

[1] E. S. Weiner, 43 E. 19th St., New York.
[2] See, Ullman and Henry, *First Latin Book.*
[3] A Latin program, recently presented at the Senior High School, Little Rock, Arkansas.

Euterpe, Muse of Harmony and Lyric Poetry.....Student
Trio. Serenade, "Sing, Smile, Slumber"—*Gounod*..Three Students
Urania, Muse of Astronomy.....Student
Vocal Solo. "Mica, Mica, Parva Stella".....Student
Terpischore, Muse of the Dance.....Student
Group Dance. "Greek Maidens Playing Ball".....Class
Calliope, Muse of Epic Poetry.....Student
Reading. The first thirty-three lines of Virgil's *Aeneid*.....Student
Postlude—"Te Cano Patria".....Girls' Chorus

An interesting program may be based upon Latin translations of well-known songs, verses, yells, and similar material. A group of students, ten or fifteen, from the Latin class or club, may present this program.

Explanation.....Student
Roll Call of Class, using Latin Names.....Class
"Mica, Mica, Parva Stella".....Class
The Flag Salute, in Latin.....Class
Reading the Latin Version of the Scriptures.....Student
Lord's Prayer, in Latin.....Student
"Yankee Doodle," in Latin.....Class
"America," in Latin.....Class
"Mother Goose," in Latin.....Students
School Song, in Latin.....Class

Dramatizations

Dramatizations of Roman scenes and activities are effective, and, although costuming and settings are necessary, they are not especially difficult to make. A few sheets and sandals, for instance, will work wonders towards dressing the characters, and columns (wood posts or rolled material covered with paper), benches, artificial flowers, or paper decorations will work similar wonders towards dressing the stage. The more frequently utilized themes are Roman School, Roman Wedding, Roman Senate, Roman Court, Roman Banquet, Family Quarrel, Busi-

ness Activities, Celebrations of various kinds, The Family at Dinner, a Party, Roman Games, Stunts, and Recreations.

Roman Slavery

Roman slavery makes an interesting topic for a program, or part of a program. An explanation of the system may be made by the students, covering such topics as, "The Growth of Slavery," "Source of Supply," "Kinds of Slaves," "Legal Status," etc. A dramatization of a "Slave Sale" may be made, into which can be introduced such items as price, costumes, education, uses, treatment, food, rights, punishments, etc. Speaking parts, or dialogues, between various kinds of slaves may be utilized to show some of these items. Material may be obtained from any good book, such as, "Private Life of the Romans" by Johnston.

A Latin Homecoming

The "uses of Latin" is nearly always a part of any Latin program. The usual method is for students to tell how much we use it in our daily work. Another method of doing this is to dramatize a homecoming of Mother Latin's children. Her children represent the uses of Latin in such fields as, Medicine, Law, Religion, Business, Music, Journalism, Science, Mathematics, Transportation, Engineering, Education, Construction, Art, etc. Each, suitably dressed and carrying the instrument or equipment representing his field of work, returns to Mother Latin and pays tribute to her for the value she has been to him in his work. At the conclusion, grouped around her, they drink a toast to her. Their talks should deal with the more common actual uses of Latin in their work rather than with generalities. These speeches should not be too long, especially if there are a number of them.

Dialogues

Interesting dialogues may be developed and included in the assembly programs. These should be in English, in order that the entire school may understand them. However, the first few sentences may well be in Latin to indicate how they would have sounded had they been listened to in ancient times. The greetings and the farewells may be in Latin. If the characters are appropriately attired, the effect will be much more pleasing and impressive. The following possibilities are suggestive of many that may be developed:

Slave Owner and Slave
Brother and Sister
Two Pupils at School
Men of Different Political Beliefs
Caesar and Napoleon
Virgil and Cicero
Two Spectators at the Chariot Race
Father and Son
Parent and School Teacher
Two Boys at the Amphitheater Games
Two or More Slaves
Business Man and Customer
Two Gladiators
Brutus and Anthony
Several Athletes
Two Army Officers
Two Girls

If You Had Lived In Ancient Rome

A more or less "personal" program of information about Rome and the Romans may be built around the idea suggested in the above title. The various numbers of the program may be described or exhibited, preferably both, whenever possible, through tableaux, slides, and dramatization or demonstration. An explanation from a student should introduce the program. The following list suggests possible topics:

You would have dressed for several different occasions as follows
Your jewelry, trinkets, and ornaments would have been
Your money would have been——, and you would have carried it
Your home would have been
Your music and musical instruments would have been
For recreation you would have

You would have shown manners and courtesy by
Your food and drink would have been——, and would have been prepared by
If you had gone to law you would have
Your shopping would have been done in this manner
Your travelling would have been made by
When you went to school, this is what you would have done
Your wedding would have been celebrated
The great feasts you would have attended or helped to celebrate are
If you had been sick
When you died you would have been

King of Saturnalia

Latin students look forward to celebrating the Roman's Christmas or Saturnalia on the 17th of December. A varied program may be developed in which the King of the Saturnalia plays the part of a modern "Master of Ceremonies." The scene opens with Saturnalia, properly costumed, seated on his throne, attended by court officials and slaves. Each subject, as he enters, bows humbly before the King and gives the Roman salute. The King calls for his subjects to entertain him. Music, dances, games, stunts and other forms of entertainment make up this program. When all are through, the King announces to his subjects that he will tell them what he thinks of them and their entertainment. One of the slaves now passes a bag, or bowl, and each subject takes a present. These presents are small cards, or favors, on each of which is written or printed a witty, comic, or ridiculous description of the subject and his performance. These verses are read to the group. Each is in Latin and after the Latin version has been read, a translation is given by the subject. In order to save time and to insure that the verse or description is translated correctly and effectively, the translation should be written below the Latin. Much merriment will be caused by this stunt. When the favors have been read, the King calls for all to sing a song in closing. Any

of the commonly used Latin songs is satisfactory for this closing number. The curtain falls just before the end of the song.

Test

A brief test or examination of the school on what it knows or has learned from the program makes an interesting conclusion to a program which concerns the actual life and activities of the people of the country represented.

A list of items, say fifteen to twenty-five, is read by a member of the group staging the assembly. These items are all numbered. As the item is read to the school, each student identifies it as a city, person, building, song, character, medium of exchange, recreation, mode of travel, etc. After the list has been read, the correct answers are given, and each student corrects his own, or his neighbor's, list.

Topics

A Trip to the Roman Forum
Cicero at the Trial of Catiline
Bravery of Standard Bearer of 10th Legion
Roman Politics and Elections
Life of a Roman Gentleman
Caesar's Campaigns
A Roman Wedding
Latin Riddles
A Day without Latin
Latin Names and Their Meaning
English Derivations from Latin
Religious Customs of the Romans
The Roman School
Roman Myths and Mythological Heroes
Dramatization of the story of Narcissus and Echo
National Mottoes from the Latin
Latin in Business
Latin Derivatives and Prefixes
Latin Customs and Ideals
Rome, the Source of American Government

Debate. Resolved, That Caesar Was Justified in His Methods to Accomplish His Ultimate Aims.

Slides, pictures, or descriptions of famous Roman Buildings and Roman Furniture.

REFERENCES

Appleton, R. B., and Jones, W. H. S. *Latin Plays*. G. E. Stechert and Company.

Figure 12. In any school subject there are many possibilities for interesting and varied assembly programs. Here, a group of students of Latin are presenting, in tableau, *The Death of Dido*. An explanation is, of course, a part of such a presentation.

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FLICKINGER, R. C. *Songs of the Latin Club.* University of Chicago Press.

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FRENCH

"Sur le Tramway"—*Corbin* ..... Orchestra
Song. "Reste Avec Nous" ..... Students
Scripture. Vingt-troisième psaume ..... Student
L'Oraison Dominicale ..... Class
Vocal Duet. "Bacarolle" ("Contes de Hoffman")—*Offenbach* ..... Two Students
Playlet. "L'Ecole des Belles-Mères"—*Brieux* ..... Club
Summary in English as a Prologue ..... Student
Round "Frère Jacques" ..... School
Folk Dance. "Sur le Pont d'Avignon" ..... Class
National Anthems ..... Class

"La Marseillaise"—*R. de Lisle*.....Class
"Le Drapeau Etoilé".....Class
Salut au Drapeau Américain.....Class
Song. "Ma Normandie"—*Bérat*.....Class

Song. "Vous Dansez, Marquise"—*Gaston Lemaire*.....Class
One-act Play. "Ici on Parle Français"—*Williams*.....Club
Song. "En Amour"—*Loraine Wymen*.....Class
Reading. "Le Rat de ville et le Rat des champs"—*La Fontaine*.....Student
Vocal Solo. "Chanson du Coeur"—*Brise*.....Student
Travel Talk (Illustrated).....Teacher

Le Tombeau de Napoléon
Le Chambre des Députés
La Tour Jeanne d'Arc, Rouen
Le Palais de Justice, Rouen
L'Hôtel de Ville, Paris
La Bourse, Paris
Notre Dame de Paris
Le Panthéon, Paris
L'Arc de Triomphe de L'Etoile, Paris
La Tour Eiffel, Paris
Place de la Concorde
L'Opéra, Paris

Song, "Au Clair de la Lune".....Class

Song. "Oui, Nous n'avons pas de Bananes".....Class
Sketches from the Boulevard of Paris.....Teacher
Vocal Solo. "Alouette, Gentille Alouette".....Student
En Voyage.....Students
Tableau. Foch Decorating an American Soldier.....Club
Games
Allons, à l'ouest.....Class
Un Revenant.....Class
Vocal Solo. "Bergère".....Student
Song. "Din, Din, Don".....Class

Travel Trips

One method of "seeing Paris" is to "see it" on a large map at the back, or at one side, of the stage. Two or three students set out to see Paris. They visit various places, each of which is pointed out on the map, by another student. A brief dramatization depicts each visit. Their conversations with taxi-

drivers, guides, merchants, waiters, and others are in French. There need be very few, or no, properties used, except the costumes worn by the actors. Attempts to reproduce much in the way of the buildings or places visited will be unnecessarily difficult. These actors meet at one side of the stage, or for variety, meet in the street as they pass across the stage. France may be seen in the same way.

A French School

A dramatization may be built around a scene in a French school. Two or three short lessons in different subjects may be presented. One should be a lesson in "English." Here again, not much is needed in the way of properties, except a few desks, a table, and a few books. The French tri-color should be displayed prominently. Pictures of Foch, Joffre, Clemenceau, and other heroes are easily obtainable and can be utilized. A variety of activities is desirable, opening song, patriotic exercises, lessons, physical exercises, etc.

A Telephone Conversation

Two students, one at each end of a telephone line, carry on a conversation. These conversations may concern any topic. Current events, particularly those of local importance, a football game, dramatic performance, opening of school, etc., make good subjects. Conversations may be carried on between such individuals as,

Physician and his patient	Teacher and absent pupil
Teacher and irate parent	Two lovers
Customer and merchant	Two children
Music teacher and student	Soldier and sailor

The conversation should not be too fast, in order that the entire school may understand at least a part of it. It should also be rather brief.

Cabaret Français

Grouped around the outside of the stage are a half dozen small tables. The center of the stage is kept free for the entertainment. As the curtain rises, the waiters are preparing for the guests. A hostess, or master of ceremonies, greets these guests as they arrive, and has them escorted to their places at the tables. They should enter near the front of the platform, in order that the greetings and conversations may be clearly heard. They come appropriately costumed. There will be occasion for a number of introductions. Famous celebrities, statesmen, soldiers, authors, actors, actresses, etc., may be impersonated, and these are introduced as they enter. When all are seated, they are served. A simple menu of cake and tea is inexpensive, easily and rapidly served, and gives the performance an air of reality. The entertainment consists of dances, songs, instrumental music, readings, stunts, and impersonations.

"Je ne comprend pas"

An amusing number for any program may be based on a lack of knowledge of the French language. The "interrogé" is some student who is well known to the school, who is able to take a joke, and who has never studied French. Printed on a large placard or board, so displayed that everyone can see, are the names, in French, of fifteen or twenty common articles. The articles themselves are on a large table at the front of the platform. They are such things as shoes, hat, apple, potato, cane, book, spectacles, coat, soap, bread, suitcase, chair, newspaper, bell, cat, clock, etc. The student is given a pointer and asked to indicate on the placard the answers to the questions asked by the "interrogateur." Another student at the table holds up the article pointed to so that the audience can see it. The questions all concern the origin, manufacture, and use of the articles. For instance, "What did you have for breakfast?",

"What do you wear to school?", "With what do you wash your face?", "What do you sit in?", "What keeps time?", "When you go traveling, what do you carry your clothes in?", "What kind of a pet do you have?", "What do you wear on your feet?", "What are sandwiches made of?", etc. As the question is asked, the "interrogé" looks at the placard or board and indicates his answer with the pointer. The attendant at the table then displays the article indicated. Needless to say, most of the answers are extremely ludicrous. To make the stunt educative as well as entertaining, the "interrogateur" might well indicate the proper answer if the "interrogé" has failed.

Playlets and Dramatizations

There is available a large number of very fine one-act plays, playlets, skits, and simple dramatizations, and these can be utilized to good advantage, both in club meetings and in the assembly. Among the more commonly used are *M. Legros et Le Bifteck*, *La Leçon de français*, *Le Médecin Mystifié*, *Le Père Noël*, *La Surprise d'Isadore*, *La Mule du Pape*, *La Bataille des Dames*, *Le Voyage*, *Les Romanesques*, *Les Précieuses Ridicules*, *La Belle et la Bête*, and others. In the bibliography will be found suitable references for these and many others.

Music

Many songs such as "Nuit d'Amour," "La Parisienne," "Noël," "Le Rosier," "Jour de Lumière," "Marche Lorraine," "C'est la Mère Michel," "Les Yeux Bleus," can be utilized to good advantage, as well as some of the more classic music; for instance, "Berceuse," from *Jocelyn* (Godard), "The Palms" (Faure), Barcarolle "Lovely Night" (Offenbach), "Habanera" or "Toreador Song," from *Carmen* (Bizet), "Nazareth" (Gounod), "Scarf Dance" (Chaminade), "Le Secret" (Gautier), "Lovely Flowers, I Pray" (from *Faust*), "Girl with the Flaxen Hair"

(Debussy), and many others. Indeed, an entire program of the music of French composers may be presented. With brief explanations, biographies, or comments, this would make an interesting program, because of its variety. Probably the French club or class should not attempt to stage it by itself, but should have the assistance of music organizations, chorus, glee club, and orchestra, as well as individual vocal and instrumental talent of the school.

An Evening in Paris Theaters

A program showing an interesting variety of dramatic activities may be built around the theme of a "stop in" at a number of the more famous Paris theaters. A student explains the pageant by telling that he had but one night to spend in Paris and wanting to visit all of the theaters, naturally, could not stay long in any one of them. He will show what he saw and heard in these brief visits. His first stop was at "Le Grand Opéra" and here he heard ———. The curtain is now drawn and one or two of the best known strains from *Cavalleria Rusticana*, *Carmen*, *La Bohème*, or other well-known opera, are sung by students, glee club or chorus, or played by students of orchestra. If the music organizations are not available, the victrola may be used for some of the heavier musical numbers. The curtain is again drawn, and a short excerpt is presented. At "La Comédie Française," he listens to comedy from the classic plays of Molière, Racine, or Corneille. If desired, he may also have visited such theaters as "Yvette Gilbert's," "Le Casino de Paris," and "Montmartre," in each of which he saw popular French comedy. His final stop was at "L'Opéra Comique," and here he listened to some popular airs from *Madame Butterfly* or *Thäis*. Desiring some tragedy, he might also have visited "Le Grand Guinol," where he witnessed a bit of Russian tragedy.

Tableaux

Jeanne d'Arc, La Guillotine, Napoléon Bonaparte, Treaty of Versailles, Signing of the Armistice, General Foch and General Pershing, Joffre presenting a decoration to an American Soldier, and Wilson and Clemenceau are appropriate topics for tableaux. Slides and large paintings may also be utilized to good advantage.

Topics

Outstanding events in French history
The origin of the French language
French manners and customs
A day with contemporary French authors and composers
Famous French artists, sculptors, architects, designers, modistes, decorators
French factories, stores, mills, perfumeries, shops, garages, schools
French government, local and national
Travel in France
Famous French rulers, Charlemagne, Henry IV, Louis XIV, Louis XVI, Napoleon, and others
Famous cities of France, Rheims, Calais, Amiens, Nice, Paris, Lyon, Cannes
France as the dictator of the world's fashions
Battlefields of France
Famous French cathedrals and churches
Famous castles and chateaux
Famous French authors, Hugo, Dumas, La Fontaine, Chateaubriand, Molière, Rostand
Landmarks and historical monuments, arches, and markers
Government and state buildings
French traditions and superstitions
The French army and navy
French occupations, trades, and professions
French national holidays and festivals, and how they are celebrated
French stamps, coins, novelties, postcards, posters, and advertisements.

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Simpson, E. L. *Five Easy French Plays.* Ginn and Company.

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Such publications as *Le Film, L'Illustration, Le Petit Journal, La Lyra, Modern Language Journal, Revue des Deux Mondes, Revue Moderne* will be found valuable.

Photographs of interesting and beautiful parts of France, buildings, rivers, scenes, etc., may be obtained from the French government through the office at 342 Madison Avenue, New York City; slides from the Keystone View Company, Meadville, Pennsylvania.

GERMAN

Overture. "Poet and Peasant"—*Suppé*.....Orchestra
Brief History and Development of the German Language...Student
The Story of the Loreley.....Student
Song. "Die Lorelei"—*Silcher*.....Club
Why I Am Studying German.....Student
Violin Solo. "Spring Song"—*Mendelssohn*.....Student
Conversation in German.....Two Students

"Pilgrims' Chorus"—*Wagner*.....Chorus
Student Life at the German Universities.....Student
Playlet. "A Day in a German School".....Students
"Die Wacht am Rhein".....Club

"Wedding March"—*Mendelssohn*.....Orchestra
German Amusements, Recreations, and Sports.....Student
Piano Solo. "Longing for Home"—*Jungmann*.....Student
The German Family at Home.....Student
Vocal Solo. "Still as the Night"—*Bohm*.....Student
Education in Germany.....Student
German Money, Stamps, and Jewelry.....Student
Song. "Over the Stars There is Rest"—*Abt*.....Class
German Clothing and Dress.....Student
The German Family at Dinner.....Student
"Austrian National Hymn"—*Haydn*.....Class

"Minuet"—*Beethoven*.....Orchestra
Famous German Cities (Illustrated).....Student
Transportation and Modes of Travel in Germany.....Student
Piano Solo. "Flower Song"—*Lange*.....Student
Er weiss nicht[1].....Student
German Holidays, Festivals, and Celebrations.....Student
Violin Solo. "Ave Maria"—*Schubert*.....Student
Selections from German Authors.....Two Students
Goethe's Lyrics Schiller's *Wilhelm Tell*
Song. "Hark the Herald Angels Sing"—*Mendelssohn*.....Class

MUSIC PROGRAM

Explanation.....Student
"Turkish March"—*Mozart*.....Orchestra
Vocal Solo. "Ich Liebe Dich"—*Grieg*.....Student
Piano Duet, "The Turtle Dove"—*Behr*.....Two Students
Violin Solo. "Träumerei"—*Schumann*.....Student
"Estudientina Waltze"—*Waldteufel*.....Orchestra
Piano Solo. "Military March"—*Schubert*.....Student
Song. "How Can I Leave Thee?"—*Old German*.....Class
"Largo"—*Handel*.....Orchestra

[1]See p. 228.

Song. "Evening Star"—*Wagner*.....Chorus
Vocal Solo. "Serenade"—*Schubert*.....Student
Song. "When the Swallows Homeward Fly"—*Abt*.....Class
"Priests' March"—*Mendelssohn*.....Orchestra

The following program, emphasizing German contributions to American life, was presented at the Woodbury High School, Woodbury, New Jersey, under the leadership of Miss Rachel Davis DuBois.

CONTRIBUTION OF THE GERMANS TO OUR COMPLEX AMERICAN LIFE

I. Science.....Science Students
Brief discussions of the contributions of

Humboldt	Liebig
Bunsen	Koch
Virchow	Kirchoff
Ludwig	Czermak
Schwann	Schleider
Helmholtz	Mendel
Bucher	Sachs

II. History.....History Students
Some Germans and Their Influence on America
1. First Printed Suggestion that America should be so called, 1507
2. First Colonial Congress called by a German, Governor Leisler
3. First Kindergarten in United States established by Mrs. Oscar Straus
4. Washington's Army Organized and Drilled by Baron von Steuben
5. Some immigration facts

III. Revival of German Folk Dancing....Teacher of Physical Education

V. Economic Contributions of Germany..Economic Students
Toys, dyes, cookery, casein plastics, etc.

V. German Opera, Literature, and Art...Music Students
1. Influence of Albrecht Dürer and Fritz Von Uhde
2. The story of *Faust*
3. Legends of the Black Forest

VI. Influence of German Physical Training.....Physical Education Teacher
The German Turners and Their Influence

VII. Famous German-Americans.....History Department

Astor	Villard
Havemeyer	Roebling
Nast	Keppler
Molly Pitcher	Post
Keckewalder	Armistead

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HANDSCHIN, C. H. *Methods of Teaching Modern Languages.* World Book Company.

HESS, J. A. *A Guide for German Clubs.* Reprint from the *Modern Language Journal.* Oxford, Ohio. (January, 1927.)

KRON, R. *German Daily Life.* Newson and Company.

POLLARD, P. *Masks and Minstrels of New Germany.* J. W. Luce Company.

TEUSLER, M. J. *Games for German Conversation.* Henry Holt and Company.

WALTER-KRAUSE. *German Songs.* Charles Scribner's Sons.

Fine material will be found in past and current numbers of the *Modern Language Journal,* Oxford, Ohio. Travel folders, maps, pictures, etc., may be obtained from steamship and travel agencies; slides, from the Keystone View Company.

See also the other Foreign Language programs.

SPANISH

"Spanish Dance"—*Moskowski*.....Student
Brief History of the Spanish Language.....Student
Song. "La Paloma".....Class
Copas Populares.....Student
Reading and Translating a Letter from a Pupil in Spain...Student
Why I Like Spanish.....Student

Song. "Perjura".....Class
Famous Cities of Spain (Illustrated).....Student

Madrid	Barcelona
Granada	Seville
Cordova	Valencia

Spanish National Hymn.....Class

"Spanish Serenade"—*Victor Herbert*.....Orchestra
Reading. "España y la Cultura Española".....Student
Song. "La Golondrina".....Class
Description of a Bull Fight.....Student
Telephone Conversation in Spanish.....Two Students
The Fandango.....Three Students
Playlet (See "Playlets and Dramatizations").....Class
Song. "Ramona".....Class

"In a Little Spanish Town".....Orchestra
El Credo Americano.....Student
Song. "Valencia".....Class
The Story of *Don Quixote*.....Student
Solo. "Preguntale a las Estrellas".....Student
"El no comprende".....Student
Song. "Cielito Lindo".....Class
Spain and the Americas.....Student
Song. "In Old Madrid".....Class

Where Spanish Is Spoken.....Student
A Brief Trip Through Spain.....Student
A Spanish Minuet.....Students
Spanish Recreations and Amusements.....Student
Castanets and Tambourines in Spanish Music (Demonstration).....Orchestra
Spanish Money, Stamps, and Jewelry.....Student
Un Examen en Espanol.....School

TOPICS

Interesting Spanish traditions and customs
Manners and courtesy in Spain
Common articles of Spanish origin
How the Spaniard dresses for various occasions

Methods and modes of travel in Spain
Spanish homes
Spanish foods and drinks
Spanish souvenirs, trinkets, curios, and ornaments
Famous Spaniards and their contributions
Spanish posters and advertisements
Well-known Spanish newspapers, journals, and magazines
Spanish music, art, and architecture
Stories of famous Spanish masterpieces or those written about Spain
Spanish folk lore, legends, fables, and fairy stories
Spanish explorers and explorations in America
Spain and her kings

Playlets and Dramatizations

Such playlets as *El Zapatero*, *El Criado Astuto*, *La Primera Disputa*, *Chiquita*, *Episodio en un Dormotorio*, *Uno de ellos Debe Casarse*, *La Broma*, *El Barbero de Seville* are appropriate, and suggest the type which is suitable for presentation in the general school assembly. Other dramatizations, such as A Day in a Spanish School, The Family at Home, The Family at Dinner, Shopping, The American (who speaks little Spanish), A Round of Spanish Amusements, Spanish Cabaret, Celebration of National Holidays, A Spanish Party, may be written or developed and acted by the students of the class or club. The victrola can be utilized to good advantage in these presentations.

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Giese, W. F. *Spanish Anecdotes.* D. C. Heath and Company.

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Krause, A. *Espana y la Cultura Española.* University of Chicago Press.

Luce, A. *Canciones Populares.* Silver, Burdett, and Company.

Manuel, J. *El Conde Lucanor.* Allyn and Bacon.

Perrier, J. L. *A Short History of Spanish Literature.* G. E. Stechert.

Pittaro, J. M. *Cuentos de España.* Allyn and Bacon.

Sparkman, C. E. *Games for Spanish Clubs.* Institute de las Españas, New York.

Other material may be obtained from the "Spanish Catalogue" of the R C A Victor Company, Inc., from the various publications of the Pan American Union, Washington, D. C., and from such newspapers and journals as *El Eco, Hispania, La Prensa,* and *The Modern Language Journal;* "Suggestions for Spanish Clubs" from Instituto de las Espanas, New York City; games from Arka Game Company, 465 Post St., San Francisco, Bruce Publishing Company, 129 Michigan St., Milwaukee, and J. H. Floyd, 1321 South First St., Evansville, Indiana. Slides may be obtained from the Keystone View Company, Meadville, Pennsylvania; views and pictures from such companies as Underwood and Underwood, or Publishers' Photo Service, New York; realia and specialties from Joseph Victori and Company, 164 Pearl Street, New York, and La Casa de Realia, Chickasha, Oklahoma.

See also the other programs of this chapter.

An International Party

In addition to the programs suggested in the various sections of this chapter, there might also be one or more programs based upon several of these languages. Dramatizing "An International Party" makes an interesting program.

In scene one, Miss English is shown writing invitations to Mr. and Mrs. French, German, Latin, and Spanish, inviting them and their families to a party. As she writes, she explains her plan and discusses the various problems with a friend, who

sits near her. She expresses, in her invitations, the wish that each family will contribute something to the program.

In scene two, the guests are shown arriving. Each family is dressed in characteristic costume, and each speaks its own tongue. Miss English may speak all of the languages, or she may have each interpreted to her. The various guests are now introduced to each other. When all are assembled, Miss English, acting as chairman of the program, calls upon the various groups. Each group presents a skit, dance, song, music, plays a game or, in other ways, entertains the others. Some of the entertainment may be given in the language and some of it in English, depending upon the kind of material presented. An interesting finale is to have each group, in its own tongue, sing a verse of "America" or "Star Spangled Banner," and then close with all groups singing together in the various languages.

CHAPTER IX

SCIENCE AND MATHEMATICS

The story of science is a most interesting one, not only to children but to adults as well. Witness the immediate success of any good popularization of it. This field offers unlimited opportunities for the development of assembly and auditorium programs. These programs will always be attractive, because of the opportunity for the presentation of unusual and startling experiments and effects, the illustration of common uses and applications of scientific principles, the explanation of unique and intriguing facts and events, the exhibition of strange and beautiful phenomena, and also because of the utilization of a variety of equipment and material.[1]

CHEMISTRY

The possibilities of assembly programs on chemistry are not only endless in number, but are amazing in material. There are at least three different types of material that are suitable for assembly programs. The first is what might be called "pure" chemistry, history, principles, methods, etc., the second, applied chemistry, and the third, more or less entertaining in nature, "chemical magic." Probably a good program makes use of all three types. Certainly a program built merely upon the idea of chemical magic entertainment would not be worth as much as one that included some of the interesting history and developments as well as modern common applications of the principles and methods of chemistry. On the other hand, there

[1]A most excellent source book of illustrative and supplementary material is *Enriched Teaching of Science in the High School*, by Woodring, Oakes and Brown, published by the Bureau of Publications, Teachers College, New York City.

are possible so many intriguing experiments that no program should be without some of the entertainment feature. Such books as *The Boys' Playbook of Chemistry*, *Chemical Magic* or *Chemcraft* (see references), should be in the hands of any group interested in staging chemical shows or demonstrations either for the Chemistry Club or for the school assembly. "A Janitor's Life," a play published in the *Journal of Chemical Education*, October, 1929, suggests some interesting practical applications of science.

How Chemistry Grew from Alchemy.....Student

Demonstration of Chemical Changes.....Students

- Combination—Burning Picture Wire in Oxygen
- Decomposition—Electrolysis of Water
- Double decomposition—A Carbonate and an Acid

Color Changes.....Student

- The Magic Pitcher
- Color from the Air

Low Temperature Demonstrations.....Students

- Dry Ice (solid carbon dioxide)

Experiments with Liquid Air.....Students

- Tea kettle boiling on ice
- Shooting corks out of bottles
- Running small engine
- Frying eggs

Freezing Demonstrations

- Mercury into hammer
- Kerosene into candle
- Alcohol into crystals
- Coiled solder into spring
- Rubber ball
- Flowers and fruits
- Tin dipper
- Burning pen in frozen alcohol

Chemistry in the Home.....Six Students

- Testing drinking water for odor, color, solid matter
- Cleaning silver (boil in salt solution, aluminum pan)
- Repairing broken glassware (water glass)
- Broken metal (powdered iron, sulphur, ammonium chloride)
- Making a windshield compound (glycerine, soap)
- Raising biscuits (flour, sodium bicarbonate)

The Star Spangled Banner

Plain outlined paper with sodium ferrocyanide (blue), sodium salicylate,

(red), and ammonium sulphate (white). When dry, paint all with ferric ammonium sulphate.

The Story of Gold.....Student

Demonstration of Some Common Chemical Indicators.....Six Students

Elderberry	Huckleberry
Dahlia	Hollyhock
Cherry	Red Cabbage

Chemistry in War.....Six Students

Explosives	Motor Fuels
Gas	Liquid Fire
Medicine	Smoke Screens

Conversation. The Story of Fool's Gold (Pyrites).....Two Students

Making Artificial Gems.....Student

Pearls (sodium carbonate, water glass, phenolphthalein solution)

Rubies (water glass, phenolphthalein solution)

How Come?.....Four Students

Elastic Eggs (soak in vinegar, previous to program)

What Color? (Red litmus paper dipped in red solution of litmus turns blue—sodium carbonate, phenolphthalein solution)

Snakes (granulated sugar, suplhur, cobalt chloride, heat)

Some Hot Ones (jokes read from paper soaked in sulphur)

Cannon (wrapped baking soda in corked bottle ⅓ full of vinegar)

How the Farmer Uses Chemistry.....Student

The Magic Wand.....Student

Convention of Six Great Scientists.....Six Students

Bessemer—Steel Manufacture

Bunsen—Laboratory Devices, Light

Liebig—Applications of Chemistry

Priestly—Oxygen

Hall—Aluminum

Lavoisier—Gases

Conversation. How Stainless Steel Is Made.....Two Students

Demonstrations with Water.....Two Students

Colder than Ice (ice, salt, thermometer)

Clarifying Water (aluminum sulphite, sodium carbonate)

Water Electrolysis and Proof

How Water Is Made Safe for Drinking.....Student

The Chemistry of Your Automobile.....Student

The Chemistry of Your Garden.....Student
Demonstration and Explanation of Electroplating.....Student
The Manufacture of Paper.....Student
Wood Pulp
Rag (rags, sodium carbonate, calcium oxide)
Perfumes, Their History and Methods of Manufacture....Student
(Disseminate several perfumes by electric fan)

How Famous Paintings Are Restored by Chemistry.....Student
(Lead sulphide to lead sulphate)
Demonstrations of the Manufacture of Ink.....Four Students
Writing (water, tannic acid, ferric ammonium sulphate)
Red (logwood, aluminum sulphate, sodium bisulphate)
Brown (azurite, sodium bisulphate, sodium ferrocyanide)
Violet (logwood, aluminum sulphate)
Ink Remover (tartaric acid, calcium hypochlorite).....Student
Glass Ink (manganese dioxide, water glass).....Student
Some Odors (disseminate with electric fan).....Students
Orange (orange peel)
Rotten Eggs (sodium bisulphate, iron sulphide)
Incense (cinnamon, allspice, cloves, potassium nitrate)
Brimstone (sodium bisulphate—calcium monophosphate)
Rose Water (boil rose petals)
Making a Gas Mask (sodium theosulphate, sodium carbonate).....Student
A Demonstration of "Fire Ink" (potassium nitrate).....Student
Why Do They Go Out?.....Student
(Lighted candles, tied two inches apart, in tall covered glass bottle or jar)
Vocational Opportunities in Chemistry.....Teacher

Demonstration and Explanation of Blue Printing.....Student
Bleaching Flowers (sodium bisulphate and tartaric acid)...Student
Demonstration of Testing Water for:.....Six Students
Alkalinity—(phenolphthalein solution)
Iron—sodium ferrocyanide)
Lime—(sodium carbonate)
Acidity—(litmus paper)
Sulphur (sulphide test paper)
Carbon Dioxide (calcium oxide)

Making a Plaster of Paris Cast (large medal or coin).....Student
The Chemistry of Tanning.....Student
Making a Fuse (potassium nitrate and string).....Student
Soap Making.....Four Students

Transparent	Medicated
Floating	Laundry

A Demonstration with Sympathetic Ink (cobalt chloride)..Student
A Spark Stick.....Student
(Sulphur, potassium nitrate, powdered zinc, powdered iron, powdered charcoal. Place in a soda straw and light end.)

Glass

The History of Glass Making.....Student
A Trip Through a Glass Factory (Illustrated).....Student
Exhibition and Explanation of Kinds of Glass.....Five Students

Window Glass	Bottle Glass
Plate Glass	Wire Glass
Quartz Glass	

How Glass Is Colored.....Student
How Cut Glass Is Manufactured.....Student
Conversation. Non-shatterable Glass and Its Uses.....Two Students
Demonstration of.....Four Students

Bending Glass Tubes	Etching Glass (hydrofluoric acid)
Cutting a Bottle in Two	Frosting Glass (magnesium sulphate)

How to Distinguish Pottery from Porcelain.....Student

Fire

The Place of Fire in the History of Civilization.....Student
Explanation of Combustion.....Student
Demonstration of Spontaneous Combustion.....Students
Some Fireworks[1].....Five Students
Green Fire (potassium nitrate, powdered zinc, powdered charcoal, sulphur)
Red Fire (strontium nitrate, potassium nitrate, sulphur, powdered charcoal)
Yellow Fire (potassium nitrate, sodium chloride, sulphur, powdered charcoal)

[1]A hood or good ventilation is necessary on account of the dense fumes given off.

Volcano (powdered zinc, sulphur, potassium nitrate, powdered iron, powdered charcoal)
Flashlight (magnesium ribbon. Dip in strontium nitrate for red color)

Demonstration of Extinguishing Fire with Chemicals[1].....Three Students
Carbon Tetrachloride
Sodium Bicarbonate
Carbon Dioxide

Fire Prevention in the Home.....Student

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PHYSICS

Physics, A Developer of Civilization.....Student

Some Optical Illusions and Their Explanation.....Six Students

Shadings with Lines	Squares
Length of Lines	Cubes
Curvatures of Lines	Perspectives

Explanations of Meters and Demonstration of Meter Reading.....Four Students

Water	Gas
Electricity	Speedometer

Convention of Some Famous Physicists.....Six Students

Newton—Law of Gravity	Morse—Telegraph

[1]If desired, the fire extinguishers may be charged as a part of this program.

Janssen—Microscope
Bell—Telephone
Marconi—Wireless
Edison—Phonograph, Electricity

Demonstration of.....Four Students
Violet Ray Set
Radio Sending Apparatus
Arc Light
Induction Coil

Vocational Possibilities in Physics.....Teacher

Five Famous "Teles".....Five Students
Telephone
Telegraph
Televox
Telescope
Television

Demonstration of Sound and Resonance with Musical Instruments.....Seven Students
Harmonica
Violin
Trumpet
Trombone
Saxophone
Drums
Flute or Fife

Fun in Physics.....Students
The Madgeburgh Hemispheres
The Gyroscope[1]

Explanation and Demonstration of Some Mechanical Toys..Students

Making an Artificial Rainbow.....Student

Some Early Clocks.....Student
Sun Dial
Water Clock
Time Ball
Hour Glass
Table Clock

Illustration of Some Attempts to Produce "Perpetual Motion".....Student

Communication

Ancient Signalling.....Four Students
Smoke and Fire
Sun Reflectors
Floating Signals
Sounds and Signs

Modern Signalling.....Six Students
Semaphore
Flashlights and Searchlights

[1]A bicycle wheel with a strip of lead around the rim and a handle at each end of the axle makes a good gyroscope. Interesting results may be obtained by having a student hold this spinning wheel in different positions, while standing on a revolving base.

Shutter and Panel — Bugle and Whistle
Heliography — Hands and Arms

Invention and Development of the Telephone ..... Student
Demonstration of the Telegraph ..... Student
Explanation of New Types of Telegraphy ..... Telegrapher
Duplex — Multiplex
Quadruplex — Tube Delivery
Celebrities Seen in Broadway Western Union Telegraph Office, New York ..... Teacher
Wireless—Telegraph and Telephone ..... Student
Photogramming ..... Student

Aviation

The Story of Icarus, the First Airman ..... Student
Leonardo da Vinci and Aviation ..... Student
The Wright Brothers and Their Experiments ..... Student
What Makes a Plane Fly? (Demonstration) ..... Student
Reading. "Darius Green and His Flying Machine" ..... Student
Some Famous War Flyers and Their Stories ..... Student
What Is to Be Seen in the Pilot's "Office" ..... Student
Demonstration of How Airplane Controls Are Used ..... Student
A Demonstration of Aerobatics ..... Student
Lighter Than Air Aviation; Balloons and Dirigibles ..... Student
A Balloon Race ..... Students
Explanation and Demonstration of Parachutes ..... Students
Vocations in Aviation ..... Aviator

Transportation[1]

Transportation's Relation to the Development of Civilization ..... Student
The Development of Transportation on Land ..... Ten Students
Sledge with Runners — Spoke Wheel Vehicles
Square Wheel Ox-cart — Steam Locomotive
Round Wheel Cart — Cable Car

[1]All of the means of transportation suggested may be illustrated with models, drawings, pictures, slides, and motion pictures. A variety of types of illustration will add interest to the program.

How the World Rides, by Florence C. Fox, United States Bureau of Education Bulletin, 1926, No. 8, is a most excellent illustrated source of material for this program.

Electric Car	Motorcycle
Automobile	Electric Locomotive

The Development of Transportation on Water.....Eight Students

Floating Log	Sail Boat
Raft	Steamship
Pole and Row Boat	Motor Boat
Canoe	Submarine

The Development of Transportation in Air.....Four Students

Balloon	Airplane
Dirigible	Glider

Transportation a Century from Now.....Student

Electricity

The History of Electricity.....Student
Demonstration of Artificial Lighting.....Student
Impersonation. Franklin and His Lightning Rod.....Student
Explanation and Demonstration. How Electricity Is "Stepped Up".....Student
Practical Home Uses of Electricity.....Ten Students

Light	Telephone
Sweeper	Washing Machine
Radio	Refrigerator
Range	Toaster
Iron	Dishwasher

Methods of Measuring Electricity.....Student
Some Fun with Static Electricity.....Electricity Club

Lighting Bulbs with Fingers	Ringing a Bell
Taking Sparks from Clothing	Shocking Others

Avoiding Danger from Electricity.....Student

Edison

The Story of Edison's Boyhood.....Student
The Wizard of Menlo Park Today.....Student
The Phonograph versus the Victrola (Demonstration).....Student
A Visit to Edison's First Laboratory at Ford's "Early American Village," Dearborn, Michigan.....Student
Light Pageant—"Torch to Bulb"[1].....Dramatic Club

[1]Valuable material on the development and the uses of electric lights may be obtained free from any of the large electric light manufacturing companies.

Torch	Gas
Oil Lamp	Gasoline Lamp
Candle	Carbon Filament Bulb
Kerosene Lamp	Nitrogen-Tungsten Bulb

Some Effects of Good Artificial Light on Human Life.....Student
A Few of Edison's 1,000 Inventions.....Student
Choosing Edison's Successor.....Student

REFERENCES

Boys' Life of Edison. Harper and Brothers.

Brechner, C. H. *Household Physics.* Allyn and Bacon.

Clark, B. L. *The Romance of Reality.* The Macmillan Company.

Clark, C. R., and Small, S. A. *Boys' Book of Physics.* E. P. Dutton and Sons.

Collins, A. F. *Boys' Book of Experiments.* T. Y. Crowell Company.

—— *Scientific Amusements.* Fleming H. Revell Company.

Gibson, C. R. *Scientific Ideas of Today.* J. B. Lippincott Company.

McCabe, J. *Marvels of Modern Physics.* G. P. Putnam's Sons.

Wilkins, H. T. *Marvels of Modern Mechanics.* E. P. Dutton and Company.

BOTANY

Probably the most appropriate time for a botany program is in the fall or the spring. If the program is given in the fall, the stage can be decorated with a collection of bright colored leaves, corn stalks, pumpkins, sheaves of grain, and similar material, which will give the program a good setting. If the program is given in the spring, the decorations may be ferns, palms, flowers, and potted plants of various kinds. Good use may be made of some local florist or enthusiast, who not only will be glad to discuss and exhibit some of the interesting phases of flower and plant life, but will likely have other material which he will lend for the occasion to help make a suitable setting. Other departments of the school—music, English, and art, may cooperate in helping to stage the botany program.

Some Wild Flowers and Plants of Our Neighborhood.....Student
Flowers in Literature[1].....Student
Conversation. State Flowers and Their Origin.....Student
How Plants Are Used in Medicine.....Student
A Convention of Flower Lovers.....Eight Students

Gray	Linnaeus
Thoreau	Nuttall
Michaux	Torry
Brown	Burbank

Myths and Stories Concerning Flowers.....Student
How the Leaves Change Their Color in the Fall.....Student

Interesting Flowers and Plants of Other Countries.....Student
How Flowers Are Colored.....Student
Flowers in Music[2].....Music Club
The Plants We Eat.....Six Students

Root	Flower
Stem	Fruit
Leaf	Seed

Conversation. How to Detect Poisonous Plants.....Two Boy Scouts
The Use of Flowers in the Manufacture of Perfumes.....Student
Vocations in Work with Plants and Flowers.....Six Students

Teaching	Gardening
Experimenting	Landscaping
Raising Flowers	Farming

A Recognition Test on Flowers.....School

Earning a Merit Badge in Botany

The dramatization of a Boy Scout's taking the tests required for the merit badge in Botany makes a good assembly program. Instead of having one Scout pass all of the tests, it will add variety to have a number of Scouts participate, each of whom takes a particular test. The local Boy Scout Executive or Scoutmaster will be glad to assist in this program. The following requirements must be met by the Scout.

[1]See English programs, Chapter VII.
[2]See program on p. 100.

Figure 13. Scouting offers many possibilities for the development of interesting and instructive assembly programs. Here, in a woodland setting, is a group of Sioux City, Iowa, Scouts, dramatizing some of their activities.

1. Produce specimens of fifty species of flowering plants, without the roots (and in addition, where possible, five ferns), collected and identified by himself.

For this program these will be suitably mounted and will be exhibited only. The examiner may select a half dozen and have the Scout name these rather than discuss the whole collection. This collection should then be placed at one side of the stage where it can be inspected after the program.

2. Be able to identify ten plants, by their seeds. Produce specimens of the seeds.

3. Give a list of at least five plants that are usually found growing together in woodlands, or five near water; and five found in open fields, or five along roadways. Produce specimens.

4. Tell the parts of a complete flower. Submit drawings.

5. Tell, in a general way, how plants manufacture their food.

6. Explain how ferns differ from flowering plants; tell how they reproduce.

7. Submit specimens collected (with names of those known) of five Fungi, five Algae, or five Lichens; five Mosses or five Liverworts; or, if specializing in any of the above classes, submit ten different species of that class.

8. Name five kinds of edible wild fruits; five plants used medicinally, and tell what each is used for; three wild plants that can be cooked as "greens"; and two edible "roots."

9. Submit an essay of at least two hundred words on the "Conservation of Wild Flowers," naming at least four in danger of becoming extinct.

REFERENCES

ARMSTRONG, M. N., and THORNBEER, J. J. *Field Book of Western Wild Flowers.* G. P. Putnam's Sons.

MATTHEWS, F. S. *Field Book of American Trees and Shrubs.* G. P. Putnam's Sons.

ROGERS, J. *Trees Every Child Should Know.* Doubleday, Doran, and Company.

SAUNDERS, C. F. *Useful Wild Plants of the United States and Canada.* Robert M. McBride.

SKINNER, C. M. *Myths and Legends of Flowers, Trees, Fruits, and Plants.* J. B. Lippincott Company.

STACK, F. W. *Wild Flowers Every Child Should Know.* Doubleday, Doran, and Company.

VINAL, W. G. *Nature Guiding.* Comstock Publishing Company.

WALTON, G. L. *The Flower Finder.* J. B. Lippincott Company.

Wild Flowers of America. National Geographic Society, Washington, D. C.

ZOOLOGY

The Stories of Prehistoric Animals.....Student

Strange Habits of Animals.....Seven Students

Playing Dead	Hibernating
Hanging by Tail	One-foot Walking
Climbing by Beak	Hanging by Feet
Swimming Backward	

Conversation. The Interdependence of Plant and Animal Life.....Two Students

The Story of "Black Beauty"—*Anna Sewell*.....Student

How Animal and Insect "Voices" Are Made.....Six Students

Cow	Owl
Squirrel	Cricket
Locust	Frog

Discussion. "Which Animal or Insect I Would Rather Be, and Why".....Six Students

Seasonal Changes in Animals.....Student

How Nature Protects Her Animals.....Student

Recognition Test on Animals.....School

The Weapons of Animals, Birds, and Insects.....Nine Students

Porcupine	Snake	Kangaroo
Bee	Skunk	Fish
Spider	Eagle	Alligator

The Story of the "Call of the Wild"—*Jack London*.....Student

How Wild Animals and Birds Are Photographed.....Student

Discussion. Which Animal Is the Most Intelligent?.....Five Students

Some Ugly Animals[1].....Student

The Social Life of Insects: Bees, Ants, Wasps.....Student

[1]See General Science Program, p. 257.

REFERENCES

EALAND, C. A. *Marvels of Animal Ingenuity.* J. B. Lippincott Company.

EIKENBERRY, W. L., and WALDRON, R. A. *Educational Biology.* Ginn and Company.

FRENCH, N. S. *Animal Activities.* Longmans, Green, and Company.

HUDSON, W. H. *Book of a Naturalist.* E. P. Dutton and Company.

KELLOGG, V. L. *Animals and Man.* Henry Holt and Company.

—— *Insect Stories.* D. Appleton and Company.

LUCAS, F. A. *Animals of the Past.* American Museum of Natural History.

MIX, J. I. *Mighty Animals.* American Book Company.

ASTRONOMY

Conversation. Where Did the Stars Come From?.....Two Students
Mathematics and Astronomy.....Student
How New Stars Are Discovered and Charted.....Student
Brief Explanation and Illustration of:.....Eight Students

Meteors	Comets
Eclipses	Shooting Stars
Twinklings	Moon Markings
Sun Spots	Tides

Conversation. The Difference Between Stars and Planets..Two Students
The Methods and Materials Used in Astronomical Photography (Illustrated).....Teacher
Some Interesting Stories of Astronomy and Mythology[1]....Student
A Visit to a Great Observatory .....Student
The Pseudo-Science of Astrology.....Teacher
Hipparchus and the Signs of the Zodiac.....Student

REFERENCES

GIBSON, C. R. *The Stars and Their Mysteries.* J. B. Lippincott Company.

JOHNSON, G. *The Star People and the Sky Movies.* The Macmillan Company.

KINNEY, M. *Stars and Their Stories.* D. Appleton and Company.

MARTIN, M. E. *The Friendly Stars.* Harper and Brothers.

[1]See English program, Chapter VII.

PROCTOR, M. *Stories of Starland.* Silver, Burdett, and Company.

SERVISS, G. P. *Astronomy with an Opera Glass.* D. Appleton and Company.

Other material will be found in such magazines as *Popular Astronomy*, *The Astrophysical Journal*, *The Astronomical Journal*, and the "Amateur Astronomer's" section of *The Scientific American Magazine.*

GEOLOGY

The Place of Geology in Science and Life.....Student
Exhibition or Illustration and Brief Discussion of.....Four Students

Rocks	Ores
Metals	Cave Formations

The Stories Fossils Tell.....Student
Some Famous Caves and Caverns (Illustrated).....Teacher

Mammoth	Blue Grotto	Carlsbad
Grotto of Capri	Great Onyx	Indian Chamber

Conversation. The Colorings of Western Canyons and Deserts.....Two Students
Explanation of Interesting Natural Phenomena.....Five Students

Earthquakes	Hot Springs
Geysers	Pot Holes

Risings and Fallings of Parts of the World
How Stone Is Quarried, Prepared, and Used in Building Operations.....Student
The Tale of a Smooth Round Stone.....Student

REFERENCES

ATKINSON, F. B. *Adventure of a Grain of Dust.* Charles Scribner's Sons.

BERGET, A. *Earth, Its Life and Death.* G. P. Putnam's Sons.

FABRE, J. H. C. *This Earth of Ours.* The Century Company.

HAWKSWORTH, H. *Strange Adventures of a Pebble.* Charles Scribner's Sons.

TAXIDERMY

The Story of Taxidermy.....Student
Exhibition and Explanation of the Tools and Equipment of the Taxidermist.....Student
Methods of Skinning the Bird or Animal.....Student
How the Skin Is Preserved.....Student

Demonstration of Modeling with Putty and Red Wax.....Student
How Artificial Eyes Are Made and Used.....Student
An Exhibition of Specimens.....Five Students
Rug — Horns or Antlers
Snake Skin — Flat Trophies
Stuffed Birds and Animals
The Preparation and Mounting of Skeletons.....Student
A Meeting of Three Great Taxidermists.....Three Students
Hornaday — Akeley — Ward

REFERENCES

FARNHAM, A. B. *Home Taxidermy for Pleasure and Profit.* Fur-Fish-Game, 174 E. Long St., Columbus, Ohio.

HORNADAY, W. T. *Taxidermy and Zoological Collecting.* Charles Scribner's Sons.

REED, C. K. and C. A. *Guide to Taxidermy.* D. Appleton and Company.

ROWLEY, J. *The Art of Taxidermy.* D. Appleton and Company.

CONSERVATION

The Necessity for Conservation.....Student
The Protection of Game Animals and Fish.....Four Students
Open and Closed Seasons — Bird Sanctuaries
Game Preserves — Fish Hatcheries
Conservation. Methods of Conservation of Water.....Two Students
How Floods Are Prevented and Controlled (Illustrated)....Student
The Conservation of Soil.....Student
How Arid Lands Are Reclaimed.....Student
Protecting Crops from Injurious Insects.....Two Students
Spraying and Fumigating
Introduction of Beneficial Insects
Animals and Their Relation to Crops and Foods.....Student
The Regulation of Prices and Markets.....Student

REFERENCES

GREGORY, M. H. *Checking the Waste.* Bobbs-Merrill Company.

HORNADAY, W. T. *Our Vanishing Wild Life.* Charles Scribner's Sons.

PACK, A. N. *Our Vanishing Forests.* The Macmillan Company.

PINCHOT, G. *The Fight for Conservation.* Doubleday, Doran, and Company.

VAN HISE, C. R. *The Conservation of Natural Resources in the United States.* The Macmillan Company.

Other material may be obtained from the various Federal Bureaus, from state universities, agricultural and experiment stations, and state reports of fish and game wardens, and the American Game Protective Association, Woolworth Building, New York.

GENERAL SCIENCE

The Development and Evolution of Our Domestic Animals.....Student

How Artificial Gems Are Made.....Student

The Effect of Climate on Man's Activities.....Student

New Chemical Ice for Skating Rinks.....Student

Scientific Impossibilities.....Four Students

Alchemy	Destroying Matter
Squaring the Circle	Perpetual Motion

Modern Plumbing in Your Home.....Student

How Animals Are Trained.....Student

Demonstration of a "Soap Engine" Boat.....Student

Piece of soap at rear of small boat

Science Tableaux.....Dramatic Club

Galileo. "E pur si muove" ("Certainly it moves")
Newton Under the Apple Tree
Pasteur Experimenting on Animals
Copernicus in His Cathedral Tower
Herschel Grinding Lenses for His Telescope

How "Talking Pictures" Are Made.....Student

Some Fun with an Electro Magnet.....Student

Demonstration of Methods of Resuscitation.....Boy Scouts

Some Scientific Fallacies.....Five Students

Horse Hair Snake	Warts From Handling Toads
Night Air Unhealthy	Artificial Honey

Horned Toad 5,000 Years in Rock

Some Big Eyes (Lenses).....Student

Recognition Test of Birds.....School

Argument. "The Earth Is Flat" (Round).....Two Students
Experiments with a Spinning Top.....Student
A Ride in an Airplane.....Student
How Science Has Increased Our Lives From 37 to 57 Years.....Student

An Explanation of "Northern Lights".....Student
How the Utilization of Amber, Sulphur and Saltpeter Was Solved.....Teacher
Explanation and Demonstration of Weather Instruments.....Six Students

Barometer	Barograph
Rain Gauge	Thermograph
Sunshine Recorder	Anemometer

Peyote, the Mystic Fruit of Mexico.....Student
How Smoke Is Made and Prevented.....Student
Discussion. Examples of How Nature Protects Her Animals.....Four Students

Coloration	Odor
Plates	Speed
Spines	Dodging
Ejections	Camouflage

Debate. Resolved: That We Are Better Off Today Than Were the People of a Thousand Years Ago..Two Students

The Story of the Glaciers.....Student
Some Scientific Fakes.....Teacher

Astrology	Phrenology
Palmistry	Artificial Eggs

Patent and Cure-all Medicines

Bird Calls on the Victrola.....Student
Nature's Ugly Animals (Illustrated).....Student

Octopus	Proboscis Monkey
Tapir	Spider
Bat	Baboon

Playlet, "The New Assistant"[1].....Dramatic Club

[1]This interesting playlet is based on the metric system, and may be obtained from The Metric Association, 156 Fifth Avenue, New York.

How Science Has Enriched Life.....Student
Some Strange Pets.....Student
Watching the Weather.....Weather Forecaster
Why the Weather Is Watched
How the Weather Is Watched
The Story of Scientific Machines in Business.....Commercial Teacher
Typewriter — Bookkeeping Machines
Calculating Machines — Telephone and Telegraph
Opening, sealing and stamping devices
Some Interesting Facts About Ocean Cables.....Student
A Demonstration of Steel Floating on Water.....Student
(Needles and razor blades)
Animal and Insect Voice Sounds or Noises, and How They Are Made.....Nine Students
Cricket — Elephant
Cat — Lion
Locust — Katydid
Frog — Bee
Squirrel
A General Science Test.....School

Science in Peace and War

Because of the widespread feeling against war, a program showing a sharp contrast between peace and war may be based on the part that science plays in each. The following program is suggestive of one way of accomplishing this contrast.

I. Science in War—Destruction
The Story of Explosives.....Student
How a Machine Gun Works.....Student
The Use of Tear, Mustard, and Chlorine Gas.....Student
"Liquid Fire" and Flame Throwers.....Student
War Machines—Tanks, Submarines, Armored Ships, Airplanes.....Student
What War Costs in Money, Men, and Misery.....Student
Tableau. "The Horrors of War"
II. Science in Peace—Construction
Labor Saving Devices in the Home.....Student

How Science Promotes Health.....Student
How Building Operations Make Use of Science.....Student
The Story of Modern Transportation.....Student
Science in Business and Professions.....Student
Science in Recreation and Amusement.....Student
Tableau. "The Blessings of Peace"

The stage setting for Part I should suggest destruction, broken war implements, vehicles, men, and equipment. A realistic effect may be produced by having an electric fan blow a light hazy smoke from the wings onto the stage. Red lights add to vividness. Between numbers, distant omninous rumbles, discords, explosions, and other unmusical sounds suggest disturbance and strife. The tableau may show wounded or crippled soldiers, or the soldier's family at home when it hears of his death.

For Part II, the stage is attractively decorated in the results of the pursuits of peace. Farm produce, books and pictures, lithographs representing travel and education, happy, well-dressed children are shown. The tableau may be allegorical in nature and show a happy family at home. Between numbers, or at other appropriate times, especially during the tableau, soft music may be played, to heighten the effect.

A Convention of Scientists

The great scientists, impersonated by pupils appropriately attired, made-up, and equipped, appear and, after short greetings, take their places as the meeting is called to order by the chairman. After a few introductory remarks, the chairman calls upon one of the older scientists to discuss, briefly, his main contribution. This individual tells of his invention, or discovery, and demonstrates to the group (and more important, to the audience) his contribution. He is followed by other scientists, each of whom similarly discusses and demonstrates his

work. The program may be varied by having the other scientists ask questions on points about which there is likely to be confusion or lack of clearness. Another variation is to have a debate between two of these men, a scientist of old times and a scientist of the present. Their topic might be "Resolved: That Life in Olden Times Was More Interesting than in the Present Day," or "Resolved: That Life in Olden Days Was More Endangered, Happier," etc. In such a debate, use no judges. Science is not interested in who wins, but in what is truth. Some of the scientists, who may be impersonated are the following:

Agassiz	Curie	Herschel	Marconi	Rumford
Ampere	Davy	Hertz	Morse	Scheele
Aristotle	Edison	Hooke	Newton	Schultze
Archimedes	Faraday	Huxley	Peary	Steinmetz
Bacon	Field	Janssen	Pliny the	Toricello
Bell	Franklin	Jenner	Elder	Virchow
Bessemer	Galen	Kelvin	Pascal	Volta
Black	Galileo	Kepler	Pasteur	Watt
Boyle	Gorgas	Koch	Pupin	Westinghouse
Bunsen	Gutenberg	Langley	Priestley	Whitney
Burbank	Haller	Lavoisier	Ramsey	Wright
Burroughs	Helmholtz	McCormick	Roentgen	Brothers

Still another variation of the same theme is to build a program, on general science, around the main contribution, field, material, activities, place, practical use or value of the various specialized sciences. Each science is impersonated by a student properly attired and equipped. For instance, the chemist carries a test tube, bottle and glass tubing; the geologist carries a bag of rocks and a hammer; the astronomer, a telescope and charts; the taxidermist, a roll of tools and materials, and a mounted specimen. The meeting is conducted along the line suggested above. Some additional interest may be developed

by having several of the scientists become involved in heated argument over the merits of their respective sciences.

Another convention may be built around the various items, elements, or laws of science, such as atom, gravity, molecule, energy, oxidation, capillarity, radiation, convection, resistance, focus, transparency, incandescence, evaporation, reaction, combustion, density, units of measure, type of levers, friction, etc.

Balloon Race

An interesting stunt for a physics, science, or aviation program is a balloon race. The balloons are the usual small size toy balloon and are inflated on the stage, with hydrogen gas.[1] Care must be taken to insure that they are all the same size. One or more large electric fans on the stage are set in motion to create the air currents. At a signal, all the balloons are released. The race may be made on the basis of distance covered in a certain time, say two minutes, or, if the auditorium has a high ceiling, it may be made on the basis of altitude. If the latter, officials may be stationed in the balcony to determine which balloon rises the highest, or which touches the ceiling first.

Model Airplane Contest

While a gymnasium, or the outdoors, is a better setting for a model airplane race, yet the author has seen a number of contests staged in the school auditorium. If there are several contestants, one trial only should be allowed because of the shortness of time. The planes are wound and started from the stage, and the officials keep the time with stop watches. A referee, probably the sponsor in charge of the assembly program, should be authorized to settle any and all possible claims or contentions of contestants.

[1]Great care must be exercised to prevent explosion. No open fire or flame of any sort should be allowed during this race.

A stunting contest makes an attractive number on a program. In this, the planes, by arrangement of controls or construction, do a number of the stunts commonly performed by real airplanes. There are three or four contestants only, and each has two or three trials. Judges, or better yet, the audience itself, may decide which plane wins.

An Airplane Ride

The audience may be taken for an airplane ride and learn how an airplane is controlled. The pilot is dressed in aviation clothes, helmet and goggles. His cockpit or "office" is an ordinary chair. A cane is his "stick" and a cross bar is his rudder bar. If desirable, a more complicated set of controls may be made, including a throttle. He appears on the stage, and, while putting on his helmet and goggles, explains how the controls work. He takes his seat and starts his motor in the usual manner, with the help of a "mechanic." He warms his motor. A large electric fan may be placed in front, to add to reality. He explains that his motor is equipped with a new muffling device that kills the sound of the engine so that he can hold conversation in ordinary tones and be understood. He taxies out and "takes off," up wind. When he has some little altitude, he makes a turn, using the controls as they are actually used, and explains what is happening, as he completes the turn. A short flight is taken over the town, and interesting points are pointed out to his passengers. On the way back he asks if the passengers would like to "stunt," and of course, they chorus "yes." He states that stunting with passengers is forbidden by the Department of Commerce, but that he has obtained special permission from Washington to stunt with this load of passengers. He then loops, rolls, spins, flies upside down, makes vertical banks, outside loops, Immelman turns, vertical dives, and completes the show by side slipping into the

field and "air braking," to kill speed, just before leveling off and landing. He then taxies back to the line, cools off his motor, and climbs out of the plane. The ride may be made more effective, certainly the stunting will be better understood, if an assistant standing along side of the cockpit demonstrates each maneuver with a large model. If this is done, each stunt should be repeated, in order that the passengers may get a clear idea of just what is happening.

"Well, Of All The Fools"

In a setting showing a family group, the son, reading the paper, stops suddenly and says, "Well, of all the fools." The father looks up and the son reads a story about a German who is planning to shoot himself to the moon, in a rocket. The father thinks for a moment and says, "Son, all the progress the world has ever seen, or ever will see, was made, or will be made, by fools." He thinks a while longer and says, "Let's look up some fools." He walks over to the book shelf and takes down a book. He says, "This is the story of a fool." As he says this, this particular "fool" walks into the room, and, after a brief pause, tells how he was persecuted when working on his contribution. After he has finished and left the room, the father turns and takes down another book and the stunt is repeated. Each character emphasizes that he was a fool, in the eyes of the world, at the time of his contribution or discovery. Some of these "fools" are: Columbus, who thought the world was round and that he could go East by sailing West; Galileo, who disputed Aristotle's conclusion that the sun moved around the earth; Daguerre, who was put into an insane asylum because he made "tin types"; Harvey, court physician, who lost his practice because he announced that arteries were blood vessels; Jefferson, who stated that the country west of the Mississippi was valuable; Morse, who thought he could telegraph from

Baltimore to Washington; Fulton, who said he could drive a boat by steam; Westinghouse, who planned to stop trains with air; Jenner, who was persecuted because of his vaccination theory; Field, who suggested a transatlantic telegraph line; the Wright Brothers, who thought they could fly; Lindbergh, who planned to span the Atlantic in one hop.

An extension of this theme is to have the father read some stories of fools and their follies. This list might include such illustrations as, an Ohio School Board which refused to allow the school house to be used for a meeting to promote a railroad, "because railroads and telegraph are impossible and have not been foretold by the Holy Prophets"; the man who hung a pair of boots on the Baltimore-Washington telegraph wire, "If this lunatic Morse can send messages on that contraption, maybe he can send these boots to Washington, too"; the Boston City Council which refused to install street lights, because "gas will poison the air, and anyway God meant it to be dark"; the Bavarian Royal College of Physicians who announced sagely that "riding on trains will induce brain disease"; a city council which refused to allow electric lights to be installed, because "electric currents running around the house were mysteriously unhealthy"; the Harvard professor who "proved" that a transatlantic cable was an impossibility; the physicians who advised against bathing in bathtubs, because they were "a menace to health"; the Philadelphia Council which prohibited bathing in private bathtubs between the first of November and the fifteenth of March; the Boston Council which prohibited bathing in bathtubs without a physician's prescription; the Virginia legislature which taxed bathtubs thirty dollars a year; the editor who wrote that private bathtubs were "an undemocratic luxury"; the Ohio editor who refused to pay the toll on the telegram announcing the Wright's first flight at Kitty Hawk in 1903; the scientists who "proved," at the time the shells were falling

regularly on Paris, that the "long range gun" of the World War was an impossibility.

The scene closes with the son, convinced, saying, "Then I was the fool, wasn't I?" to which the father replies, "Yes, you were. The world is full of wiseacres who laugh at new ideas. Remember, son, the person who has a new idea is NEVER a fool; the person who laughs at the new idea is ALWAYS one."

General Science Test

There are a number of possibilities for examining, or testing in science. Each pupil is handed a small printed or mimeographed slip with numbers and blanks on it corresponding to the number of the item displayed or described, or the question asked. At the end of the test the answers are read and the pupils correct their own, or their neighbor's paper. A show of hands, indicating the number answered correctly, will add to the effect of this program, especially in the case of junior high and elementary school pupils.

Identifying birds (slides or pictures, calls on the victrola, etc.), trees, leaves, animals, materials, habits, organization, structures, etc., is one good method. Another type of test is that based on some ten or fifteen simple questions concerning more or less commonly known phenomena. For instance, some of the following questions might be asked:

Can a chicken swim? Why do we yawn? Why is fire hot?
Why does not the cat drink like the horse?
Why do stars twinkle? Why are animals not crosseyed?
Which has the warmer fur, a cat or a dog?
Why do we swing our arms when we walk?
Why cannot we see in the dark?
What animal's nap is shorter than a cat's?
Can a duck roost on a broomstick? Why do cats claw trees?
How can the Mississippi River run up hill?
If a bat is blind, how can it "see"?

Why does a snake stick out his tongue?
Why does a rainbow bow? How can snakes run?
Can an owl see in the dark? Where are a hen's teeth?
Why does a cow chew her cud? Why do we become dizzy?
Is there sound when a bell rings, unheard by anyone?
Why do some wading birds sleep on one foot?
Why is it hard to walk straight, with your eyes shut?
Why does a dog turn around several times before he lies down?
Why does not a hollow lead ball bounce?
Why can we induce sleep by counting fence posts, sheep, etc.?
Why do we stretch? Why do we dislike snakes? What makes warts?
Why does the heart beat faster when we are frightened?
Why do folks become strong when they get angry?
How do spectacles aid in seeing? What makes hair curly?

Nearly everyone now drives or rides in automobiles, so a similar test on this commonest of vehicles will prove interesting. Such questions, as the following, may be used.

In circulating, does the water enter at the top or at the bottom of the radiator?
What is the purpose of the carburetor?
How do shock absorbers absorb?
How is gasoline raised from the tank to the motor?
What parts are joined by the universal joint?
What makes an engine hot?
What does a distributor distribute?
What makes a tight fit between the piston and the cylinder wall?
Why does a car have a differential gear?
What is the purpose of the flywheel.
Why do explosions not damage the motor?
For what two purposes is air used in the automobile?
What is the function of the spark plug?
In what part of the automobile is the wrist pin?
How many valves are there usually in an eight cylinder motor?
What is the function of the clutch?
Which is the lower gear, low or reverse?
What parts are connected by the connecting rod?
What is the purpose of the choke?

It will be seen that a number of these questions are difficult to answer. A variation of this plan, quite in line with the modern conception of "presenting," is to give the test at the beginning of the assembly period. Each of the questions is then answered in one way or another, in the various parts of the program. At the end of the program the pupils are given the test a second time. Or they may be asked to fill in the blanks with the proper information as it appears in the program. At the end of the program a complete summary of the answers is read. The fact that the pupil is looking for answers to questions will add to his interest in, and attention to, the program.

Topics

There are endless possibilities in general science for assembly program material. The following list of topics should be helpful to the group planning programs in this field. Wherever possible, these topics, or processes, should be explained by means of dramatization, illustration, or demonstration. See also the other science sections for material for these programs.

Acids and uses
Airbrake
Air pressure
Alarm clock
Antenna
Antique furniture
Artificial silk
Automobile
Aviation
Balloons
Barometer
Bluing
Blood pressure
Boiling water
Borax
Buoyancy
Candy
Canning
Cleaning compounds
Colors and shades
Color printing
Convection currents
Cornet manufacture
Cutlery
Crystals
Door locks
Dry battery
Dyes and Dyestuffs
Dynamo
Electric Fuse
Electric Welding
Electro-magnets
Elevators
Enameling
Fire extinguishers
Fireless cooker
Freezing
Glass making
Gold filling
Hydraulic brake
Hydroplane
Ice cream
Infra-red rays
Ink
Insecticides
Insulated wire
Jell-O
Lenses

Lightning rods
Linoleum
Liquid air
Magnetism
Making leather
Metal polishes
Mine ventilation
Motion Pictures
Nickel plating
Natural silk
Paint remover
Paints and varnishes
Paper cleaner
Pencil manufacture
Perpetual motion
Piano
Pneumatic hammer
Precious stones
Printing
Protractor
Removing stains
Rubber tires
Safe locks
Safety valves
Shoe polish
Soap making
Soda pop
Soil acidity
Spraying formulae
Stone cutting
Sterescope
Stethoscope
Storms
Storage battery
Submarine
Talcum powder
Talking pictures
Telephone
Television
Testing steel
Textiles
Thermometer
Thunder
Toilet water
Tree surgery
Ultra-violet rays
Vacuum bottle
Vacuum cleaner
Vinegar
Water glass
Water power
Water purification
Wind instruments
Wireless

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Caldwell, O. W., and Slosson, E. E. *Science Remaking the World.* Doubleday, Doran, and Company.

Darrow, F. L. *Masters of Science and Invention.* Harcourt, Brace, and Company.

—— *The Boys' Own Book of Science.* The Macmillan Company.

Fabre, J. H. C. *Secret of Everyday Things.* The Century Company.

Farrell, H. *What Price Progress.* G. P. Putnam's Sons.

Hammond, D. B. *Stories of Scientific Discovery.* The Macmillan Company.

Nichols, M. L. *Science for Boys and Girls.* J. B. Lippincott Company.

Rush, C. E., and Winslow, A. *Modern Alladins and Their Magic.* Little, Brown, and Company.

Slosson, E. E. *Chats on Science.* The Century Company.

Ward, C. H. *Exploring the Universe.* Bobbs-Merrill Company.

Watson, T. A. *Exploring Life.* D. Appleton and Company.

Wiggam, A. E. *The New Decalogue of Science.* Bobbs-Merrill Company.

Films showing the operation of a great many interesting machines, mechanisms, and devices, as well as illustrating industrial and manufacturing processes, may be obtained free from such companies as Westinghouse Electric and Manufacturing Company, East Pittsburgh, Pennsylvania; International Harvester Company, Chicago; Western Electric Motion Picture Bureau, 120 West 41st Street, New York; The Bell Telephone Company (see local offices); United States Department of Agriculture, Washington, D. C.; Y.M.C.A. Motion Picture Bureau, 120 West 41st Street, New York; General Electric Company, Schenectady, New York; and Ford Motor Company, Detroit. For a complete list of companies and films see *1000 and One Films*, published by The Educational Screen, Inc., New York and Chicago.

A great deal of suitable material will also be found in the current and back numbers of such magazines as *Aviation*, *Natural History*, *Popular Astronomy*, *Popular Mechanics*, *Popular Science Monthly*, *Science and Invention*, *Scientific American*, *Scientific Monthly*, *Science News Letter*, and *Nature Magazine*.

The *World Almanac*, the *New International Encyclopedia Year Book*, and similar books may be found valuable, as well as publications of The American Museum of Natural History, New York, and great manufacturing concerns.

See also Bird and Arbor Day programs on pp. 422ff and 427ff.

MATHEMATICS

Mathematics, in common with other subjects, offers many opportunities for interesting assembly programs. Mathematics, probably more than any other school subject, brings us face to face with eternal verities. Its principles and applications are inextricably bound up with all of man's activities, his music, art, science, commerce, calendar, history, literature, thinking, engineering, manufacturing, citizenship, religion, and war, and the student, who, because of faulty curricula or poor teach-

ing, thinks of it only in terms of assigned problems to be solved has not even begun to appreciate the intriguing possibilities of its "pastures of wonder." There are a large number of important and interesting mathematical applications and relationships as well as mathematical tricks, stunts, jokes, and games, that can be presented in the assembly.

There is not a great deal that can be done in the way of appropriately dressing the actors and the stage, mathematically. However, there are a few possibilities. Most of these have a basis in geometry. For instance, the drops may be covered with paintings, or actual large size cardboard figures and designs, illustrating geometrical ideas. The clothes worn can also suggest geometrical designs. The boys can wear golf hose and sweaters with block work patterns, the girls can wear skirts and blouses of similar design. About the platform, or on the tables, may be a number of geometrical solids, some modernistic, furniture, vases, etc. If surveying and drawing instruments or equipment are available, these may be utilized in giving atmosphere to the program.

Because many of the activities presented will require demonstrations, a blackboard will be necessary. This board should be large enough and set far enough back so that it can be seen from anywhere in the room. The board work should be rehearsed, in order to insure that all pupils in the room will be able to see and hear, for nothing kills interest as quickly as inability to see and hear what is being presented.

The Origin and Development of Numbers[1] . . . . . Student
How Trade and Commerce Influence Mathematics . . . . . Student
Demonstrations of Some Mathematical Instruments[2] . . . . . Eight Students
Transit Protractor

[1]See *The Story of Figures*, published by Burroughs Adding Machine Company, Detroit, Michigan.

[2]The more complicated of these may be explained and demonstrated by a representative of a local store.

Compass	Slide Rule
Parallel Ruler	Sextant
Clinometer	Astrolobe

Magis Squares ..... Student
Mathematics in Nature (charts and slides) ..... Student
Odd Methods of Multiplying ..... Two Students

Russian	Lattice

Dance of the Angles ..... Dancing Class
Practical Uses of Mathematics ..... Teacher
The Need of a New World Calendar ..... Student

Practical Uses of Mathematics ..... Four Students

Science	Construction
Business	War

Mathematical Jokes ..... Student
Can You Do This? (Demonstration) ..... Student
Who's Who in Mathematics (Impersonations) ..... Six Students

Thales	Archimedes
Pythagoras	Euclid
Plato	Napier

Demonstration of Reading Some Graphs ..... Student
Mathematics in This Room ..... Student
Our Rectangular Civilization ..... Student

The Origin and Use of "x" for the Unknown ..... Teacher
Practical Uses of Trigonometry ..... Student
The Mathematics of the Calendar ..... Student
Curiosities in Numbers ..... Student
The Solids We Meet ..... Student
Demonstration of Surveying ..... Students
Short-cuts in Mathematics ..... Student
A Day Without Mathematics[1] ..... Student

The History of Mathematical Symbols ..... Student
Demonstration of Indirect Measurement ..... Two Students
Paper Cutting and Folding ..... Student
Mathematics in a Daily Newspaper ..... Student
Mathematical Fallacies and Impossibilities ..... Student

[1]See "Training for Citizenship" by D. E. Smith, in the *Third Yearbook* of the National Council of Teachers of Mathematics.

Famous Problems of Antiquity.....Three Students
Trisecting an Angle Duplicating a Cube
Squaring a Circle
Mathematical Tricks and Wrinkles.....Student

Slide Rule Demonstration[1].....Student
Optical Illusions and Their Explanations.....Student
The Origin of the Metric System.....Student
Tricks with Nines.....Student
Debate. "Resolved: That the Metric System Should Be Adopted".....Two Students
Geometric Paradox (Demonstration).....Students
Mathematics and the Discovery of Jupiter.....Student

An Eighth Grade Program on Triangles

Explanation of the Program.....Student
Triangles—Sides, Angles, Similarities, and Uses.....Student
Measuring an Angle.....Student
A boy, dressed as an engineer, measures an angle with a transit and explains his work.
Measuring the Height Of An Object.....Two Students
Two pupils are discussing the probable height of an object. By the use of shadows, they construct similar triangles. Upon a blackboard they construct these triangles to scale and form an equation by which the unknown distance is determined.
Pythagoras and His Contribution.....Student
A boy, dressed as Pythagoras, discusses briefly his famous law and then proceeds to demonstrate it on the board, using two or three illustrations.
Triangles Around You.....Student
A discussion and description of the triangles in the room, in building and construction, and in nature.

The King Builds a Palace

A program based upon the application of mathematics, drawing, and engineering, to the solution of a practical building

[1]A large sized rule may either be made or obtained from Keufel Esser Company, 127 Fulton Street, New York City.

problem, is the theme of this simple dramatization. The art, costuming, and shop departments of the school should co-operate in the production, by giving expert assistance.[1]

Scene I. The King's Wish. The King, deciding that he has outgrown his old palace, sends his messengers to summon all the skilled and famous artisans and workers of his kingdom. When these are assembled before him, he tells them what he wants.

Scene II. The Men at Work. This scene shows the men working. They have many and very different ideas as to the kind of palace the King wants, and how it should be made. Since there is no centralized head, the men quarrel and wrangle among themselves about materials, placement, arrangement, building operations, etc.

Scene III. The Finished Palace. A small palace, say three feet high, is made from boxes, blocks of wood, rolls of cardboard, and similar materials, and is painted. It is shown in suitable surroundings with drives, trees, and smaller buildings. It is a freakish looking thing, crude in its form and workmanship, poorly proportioned and unsightly.

Scene IV. The Workers before the King. The King, angry with the result, calls his workers before him, criticizes and denounces them bitterly, and discharges them all. In his despair, he asks if this is the best his famed workmen can do. An architect appears and asks permission to build the King's palace. He tells of his training in mathematics, drawing, engineering, etc., and interests the King, who commissions him to build the palace.

Scene V. The Architect at Work. In his office are several men working over drawings, discussing plans, etc. Drawings, and drawing instruments and equipment hang around the room. Finally, the plans are drawn.

Scene VI. The Workmen at Work. Here they labor under competent supervision, each man doing the job under the direction of one thoroughly familiar with it. Over them all is the architect who continuously studies his drawings and plans as these men work.

Scene VII. The Finished Palace. This palace is made of exactly the same material as was the first one but it is well built, well proportioned, and attractive.

[1]The relation of mathematics and art is the main theme of four books, *Dynamic Symmetry, What It Is; Dynamic Symmetry, The Greek Vase; Dynamic Symmetry in Composition;* and *The Parthenon*, by Jay Hambridge, published by Yale University Press.

Scene VIII. The Explanation. The King, greatly pleased with his new palace, asks the architect to explain how he made it so attractive. Briefly the architect gives his explanation in terms of mathematics, symmetry, and balance. The King declares a holiday for the nation, bestows honors on the architect, and pays his workmen lavishly.

The Mathematician's Convention

A very interesting dramatization may be built around the famous mathematicians and their contributions. These men, suitably dressed and equipped, appear, greet each other, and take their places. The Chairman of the meeting, Mr. Mathematics, also appropriately dressed (his costume showing geometrical and mathematical designs), states the purpose of the meeting, and introduces the various members, each of whom, briefly, tells of his contribution, and demonstrates and illustrates it with the use of the board. Questions as to its importance, use, etc., are raised by the other members of the group. Those impersonated may be Ahmes, Brahmagupa, Euclid, Plato, Pythagoras, Archimedes, Napier, Leonardo of Pisa, Pascal, Descartes, Newton, Stifel, Leinvitz, Einstein, and others.

Plays

The following plays are suitable for use in an assembly:

The Adventures of X, Clark, Newlin and Smothers. D. C. Heath and Company.

The Evolution of Numbers, H. E. Slaught. American Mathematical Monthly, XXXV: 141-151 (March, 1928).

Falling in Love with Plane Geometry, Caroline Hatton and Doris H. Smith. *The Mathematics Teacher*, XX: 389-403 (November, 1927).

Flatlanders, A Mathematical Play in One Act, Kathleen Millay and Lucile Free. *American Mathematical Monthly*, XXVI: 264-267 (June, 1919).

If and *A Near Tragedy*. *Mathematics Teacher*, December, 1929.

Mathematical Nightmare. *Mathematics Teacher*. November, 1929.

Geometry Humanized, Emma Scott. *The Mathematics Teacher*, XXI; 92-102 (February, 1928).

A Little Journey to the Land of Mathematics, ALMA E. CRAWFORD. *The Mathematics Teacher*, XVII: 336-342 (October, 1924).

The Mathematical Quest, HELEN WHITAKER. *School Science and Mathematics*, XX: 457-459.

Mathesis, ELLA BROWNELL. *The Mathematics Teacher*, XX: 459-465 (December, 1927).

The Mock Trial of B versus A, KATHRYN MCSORLEY. *School Science and Mathematics*, XVIII: 611-621 (October, 1918).

The New Assistant, ALTON L. HALL. *The Metric Association*, 156 Fifth Ave., New York City.

A Number Play in Three Acts, TILLIE SCHLIERHOLZ. *The Mathematics Teacher*, XVII: 154-169 (March, 1924).

Socrates Teaches Mathematics, NORMAN ANNING. *School Science and Mathematics*, XXIII: 581-584 (June, 1923).

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DUDENY, H. E. *Amusements in Mathematics*. Nelson and Sons.

EVANS, H. R. *The Old and New Magic*. Open Court Publishing Company.

Heath's Mathematical Monographs. D. C. Heath and Company.

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LEAN, J. U. *Freaks of Figures*. Modern Methods Publishing Company.

LICKS, H. E. *Recreations in Mathematics*. D. Van Nostrand and Company.

LLOYD, S. *Cyclopedia of 5,000 Puzzles*. Lamb Publishing Company.

MORITZ, R. E. *Memorabilia Mathematica*. The Macmillan Company.

ROW, T. S. *Geometric Exercises in Paper Folding*. Open Court Publishing Company.

SANFORD, V. *A Short History of Mathematics*. Houghton, Mifflin Company.

SCHUBERT, H. *Mathematical Essays and Recreations*. Open Court Publishing Company.

SMITH, D. E. *Number Games and Number Rhymes*. Bureau of Publications, Teachers College.

WEEKS, R. *Boys Own Arithmetic.* E. P. Dutton and Company.
WHITE, W. F. *Scrapbook of Mathematics.* Open Court Publishing Company.

The current and back numbers of such magazines as *The Mathematics Teacher*, *School Science* and *Mathematics*, *American Mathematical Monthly*, *Popular Science Monthly*, *Popular Mechanics*, and the various technical, scientific, and engineering magazines are sources of other material. See also *Enriched Teaching of Mathematics in the High School* (Woodring and Sanford), Bureau of Publications, Teachers College, New York City, and *Third Yearbook* of the National Council of Teachers of Mathematics.

CHAPTER X

VOCATIONS

One of the most important decisions which any student will ever be called upon to make is that which concerns the choice of his vocation, and anything that can be done to help him choose wisely and intelligently will represent the finest kind of educational investment. Vocational guidance is being increasingly emphasized in all schools, but in many schools, yet, the work on vocations appears to be nothing more than lesson-learning and lesson-reciting, with little or no serious attempt being made to relate this all-important material to the lives of the students. In any case, the assembly program offers a supplementary opportunity to give additional "slants" on the various careers. Even if the student has already chosen his occupation, assembly programs depicting the history, importance, work, and remuneration of others will be valuable in educating him to an understanding of the relationships of these various phases of society at work.

The student, both as an applicant for, and as the holder of, any position will need certain well defined ideals and attitudes, and these may be emphasized effectively and non-sermonically by means of dramatization and demonstration, and other interesting methods of presentation. In these presentations, the student's work, his projects, skill and knowledge will be the basis of the program, and this will mean worthy motivation and encouragement.

There is always a danger that vocational programs will be so specialized that relatively few students will be interested in them. Proper precautions must be taken to insure interesting

variety. Naturally, those teachers in charge of the various subjects in the school are the most logical ones to assume responsibility for the programs based upon their particular fields. In addition there are, in any community, successful and respected representatives of the various vocations, whose interest and ability may be capitalized. If these persons are used, their topics should be definitely stated and their time limited. Long, technical discussions on vocations, by outsiders, will not represent variety, nor hold the interest of the students, and these are two requisites of any successful assembly program.

BUSINESS

What Is Business?.....Teacher
An Explanation of the Stock Market.....Broker
A Conference of Eight Great Business Men.....Eight Students

Rockefeller	Woolworth
Carnegie	Schwab
Wanamaker	Gary
Morgan	Ford

Debate. Resolved: That Advertising Is Necessary in Modern Business.....Two Students
A Contrast in Telephone Courtesy[1].....Two Students
Spelling Match on Common Business Words.....Students
Demonstration of Some Modern Business Appliances[2].Six Students

Dictaphone	Comptometer, or other Calculator
Check Protector	Stamp Attaching and Sealing Device
Bookkeeping Machine	Stapling and Binding Devices

What It Takes to Succeed in Business.....Business Man

The Passing of the "I Don't Know, Sir, I Can Try" Hero[3].....Dramatic Club
How Personal Efficiency Is Attained in a Modern Office.....Teacher

[1]One telephone at each side of the platform. Discourtesy at one and courtesy at the other.
[2]If time is unlimited, the local agents may be called upon for some of these demonstrations.

Mock Trial—"Breach of Warranty".....Commercial Students

Why I Like Commercial Work.....Student

Demonstration and Discussion of Applying for a Position.....Dramatic Club

Debate. Resolved: That It Is More Thrifty to Pay Cash Than to Use Credit.....Two Students

Some Business Opportunities in Our Community....Business Man

What Is Business Training?.....Student

Demonstration of Typewriting[1].....Students

Rhythm Drill — Dictation Drill

Blindfold Contest — Accuracy Drill

Speed Test

Why Take Business Training?.....Business Man

Demonstration of Shorthand[2].....Students

Two Writers Each, in Shorthand and Longhand

Speed Drill in Shorthand and Transcription

Demonstration of the Mimeograph Machine.....Two Students

Explanation and Uses

Cut and Run a Stencil

Proof of the Value of Business Training[3].....Student

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[1]A demonstration of speed, accuracy, and concentration by expert typists is very effective for an assembly program. George Hossfield, present world's champion typist, or Albert Tangora, former holder of the title, give excellent exhibitions in this field. They are able to add long columns correctly, carry on conversation, and do numerous other stunts, while writing at rates varying from 100 to 150 words per minute from straight copy material. These demonstrations can be obtained free of charge, through the Underwood Typewriter Company, New York City.

The Royal Typewriter Company, New York City, sends out, free of charge, a motion picture film entitled, "Accuracy, Watchword of Modern Business," featuring G. C. Kingsbury, demonstrator for the company. In this picture Mr. Kingsbury writes at rates varying from 30 to 150 words per minute, with slow motion picture analysis of his fingers in action.

[2]An interesting blackboard demonstration of writing shorthand to music may be made either by an expert or a teacher. This can be a drill of certain strokes, straight copy material, or a combination of the two. Rational Rhythm Records, sold by the Gregg Publishing Company, New York City, are suitable for this type of demonstration.

[3]Report of a study of Business Training Students of the last two, or five, years.

Office Family

The work of the various members of the office force, stenographer, file clerk, bookkeeper, office boy, and the others may be shown, in a short skit, by having each tell briefly about himself and then demonstrate his activities. Each one enters the office and introduces himself in some such manner as this: "I am the stenographer. I take dictation from the manager. I write his letters and care for his correspondence. I must be fast, accurate, and neat, for my work is sent to the four corners of the world. Now watch closely and you will see what I do and how carefully I do it. Then you will agree with me that I am a good stenographer."

Finally, after all the members of the office have introduced themselves, the manager enters and, after similarly introducing himself, tells about office management. He emphasizes his dependence upon the office force and shows how important these individuals are in the day's business.

The sketch is then presented, showing how each of these individuals does his work, operates his machines, instruments, equipment, or materials, his relation to the other members of the office, and his final completed task.

Which Applicant Gets the Position?

The proper method of applying for a position may be dramatized under the above title. A number of boys (or girls) apply for a position. In each, except one, there is represented a distinct lack. The first one lacks manners; the second has manners but is carelessly, or flashily, dressed; the third is a "talker"; the fourth uses incorrect English; and the fifth is courteous, sensibly dressed, and knows how to use good English. At the end of the playlet the president looks out over the audience and asks, "Which one would you employ?" The audience

will chorus back at him, "The last one," and he replies, just as the curtain drops, "So should I."

The Firms of Failure and Success

A fine contrast between two types of offices, the business-like and the opposite, makes a good theme for a commercial program. The office of "Failure and Company" is an untidy, poorly arranged, inadequate room, equipped with cheap furniture. Its employees enter late, are unmannerly, boisterous, improperly dressed, careless, and in short, lack almost all the qualities that would be required in any office. The manager, "Mr. Failure," keeps on his hat, yells at his help, puts his feet on his desk, and insults and disgusts the individuals who enter to do business with him. The records, filed inaccurately, cannot be found; the stenographer makes mistakes in her letters, but mails them out anyway; the office boy is a general nuisance, who continually plays tricks on the other employees. All employees watch the clock. In other ways general inefficiency is dramatized. This skit may be climaxed by having the sheriff, or the landlord, dispossess the concern and lock the door.

"Success and Company" represents an establishment of the opposite type. The employees are courteous to people on the telephone, to callers, and to each other. The file clerk and stenographer do accurate work, the office boy and the manager go about their business with neatness and dispatch, and all employees have respectful attitudes toward each other. All enter the office and begin work on time, do not watch the clock, and waste no time discussing matters not pertaining to the business. They are neatly and appropriately dressed. The scene is concluded by having the manager of the concern dictate a letter to his stenographer, showing the year's expansion and success.

Meeting of the Board of Directors

Many of the ideals and principles of the commercial world may be built into a dramatization of a meeting of the Board of Directors. This Board considers the report presented by the president. Its discussions center around such topics as profits and losses, plans for expansion or curtailment, the employment of additional help and the discharge of faithless employees, advertising and selling campaigns, locating and building of new stores, purchasing additional equipment, paying off old obligations, protections, adjustments, lawsuits, and the status of business generally.

Shorthand

The Shorthand of Two Thousand Years Ago.....Student
The Cultural and Practical Value of Shorthand.....Student
Demonstration of Shorthand and Transcription[1].....Student
Explanation and Illustration of the Principles of Shorthand.....Student
Some Great Men Who Have Used Shorthand.....Student
Some Business Opportunities Open to "Shorthanders".....Student

He Does Not Know Shorthand

A short item of a program, more entertaining than instructive, perhaps, may be based upon a student's ignorance of shorthand. On a large placard, or blackboard, are placed the names of a number of articles, also a number of phrases in shorthand. The articles are on a table at one side of the platform. A boy or girl, who does not know shorthand, is asked to come to the platform. He is handed a pointer and asked some questions which he answers by pointing at one of the signs on the board. What he points to is held up by a student at the table, for the audience to see. For instance, he may be asked, "What did

[1]A demonstration by a really fast professional, such as a court reporter, makes an interesting part of this program. If feasible, have the students in the audience attempt to write, in longhand, the material that is being dictated.

you have for breakfast?", and his answer may be a hoe, hat, book, chair, or other item.

A variation of this device is for each of the shorthand illustrations to be a complete phrase; an order, direction, or description. The student is asked, "What do you want to do?" and he points to "I want to sing," "How do you greet a girl?", "I go and sit down," etc.

Advertising

The History of Commercial Advertising.....Student
Some Methods of Advertising Used in America.....Four Students
- Journalistic Advertising
- Advertising by Billboard
- Electrical and Mechanical Signs
- Advertising by Correspondence

The Cost of Advertising.....Student
- Local Newspaper
- Magazines
- Billboard
- Radio

How Advertising Has Brought Art to the People.....Art Teacher
Debate. Resolved: That "Endorsers" Represents a Good Type of Advertising.....Two Students
Freak Advertising.....Student
Advertising in Other Countries.....Four Students
- First Page Newspaper Display
- Use of Electric Signs
- Absence of Billboards
- Walking and Announcing

Recognition Test in Advertising.....School

This test is based upon the slogans and mottoes of nationally advertised articles, appliances, services, utensils, equipment, food, clothes, etc. Twenty or thirty of these mottoes, or slogans, are read to the audience, and each student writes, in the proper blank on his mimeographed or printed slip, the name of the article advertised. At the end of the test, the answers are read and the student corrects his own, or his neighbor's, responses.

Salesmanship

Episode I. Two Salesmen, "I DO Sell" and "I DON'T Sell," meet and briefly discuss their work. I DON'T is not successful in his salesmanship, while I DO is successful. They should show contrasts in health, clothing, manners, speech, and disposition.

Episode II. I DON'T Sell calls upon a prospect. He is admitted to the office of the buyer and proceeds with a typical highpowered sales talk, allows no interruptions, makes bad mistakes in logic as well as grammar, is unmannerly and, in short, antagonizes his prospect, who finally orders him to leave.

Episode III. I DO Sell enters the same office and finds the buyer in bad humor. However, by force of personality, good speech, clear logic, and courteous treatment, he wins the other man's respect, and receives a large order for his firm.

Episode IV. The salesmen meet again and I DON'T tells how he has just been thrown out of a buyer's office, and remarks that when he entered he knew he would make a sale, because he found the buyer in good humor. I DO inquires the address of the concern, and tells how he found the buyer in bad humor, but made the sale in spite of this handicap.

Thrift

The Four Wheels of Thrift: Saving, Spending, Giving, Investing.....Student
Some Suggestions on Saving and Savings Depositories.....Student
What, When, Where, and How to Buy.....Teacher
Debate. Resolved: That Girls Are More Thrifty Than Boys.Two Students
Some Ways in Which Nature Practices Thrift.....Student
How Intelligent Giving Represents Thrift.....Student
Investment versus Speculation.....Business Man
Thriftiness in Time, Clothes, Food, and Personal Qualities..Student
A Thrift Developer—A Good Hobby.....Teacher

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Calkins, E. B., and Holden, R. *Modern Advertising.* D. Appleton and Company.

Chamberlain, A. H., and J. R. *Thrift and Conservation—How to Teach It.* J. B. Lippincott Company.

Hall, S. R. *The Advertising Handbook.* McGraw-Hill Publishing Company.

Ivey, P. W. *Elements of Retail Salesmanship.* The Macmillan Company.

Jackson, B. B., and Others. *Thrift and Success.* The Century Company.

KEARNEY, L. C. *What Every Business Woman Should Know.* F. A. Stokes Company.

MARDEN, O. S. *Thrift Day Programs.* T. Y. Crowell Company.

PRITCHARD, M. T., and TURKINGTON, G. A. *Stories of Thrift for Young Americans.* Charles Scribner's Sons.

SANDERS, T. E. *Saving and Investing Money.* Thrift Publishing Company.

WALTERS, R. G. *Fundamentals of Salesmanship.* Southwestern Publishing Company.

WOODRING, M. *Enriched Teaching of Commercial Subjects.* Bureau of Publications, Teachers College, New York.

Plays, such as *Overtime*, Adams; *We Stenographers Three*, Whitworth; *Diogenes Looks for a Secretary*, Swem; *Hooks and Crooks*, Stickney; *A Saturday Morning in an Office*, Rollinson; *The Trailer of Errors*, Golding; *Not to the Swift*, Jackson, are appropriate for presentation in the school assembly. These, and others, may be obtained from such companies as Baker and Taylor, New York City, and Gregg Publishing Company, New York City.

Suggestions for programs may be obtained from current and back numbers of *Balance Sheet*, *The Budget*, *Business*, *The Clearinghouse*, *Commerce Monthly*, *The Gregg Writer*, *Journal of Accountancy*, *Magazine of Business*, *The Pitmanite*, *Thrift*, *Journal of Business Education*, *Printers Ink*, and *The Spotlight*.

The Savings Bank Division of the American Bankers Association publishes a book called *School Savings Banking*, also reports, and other material of interest and value. Material may be also obtained from the National Thrift Committee, 347 Madison Avenue, New York City; Educational Thrift, Inc., Woolworth Bldg., New York City; Standard Savings Service, Pittsburgh, Pennsylvania, and other school banking organizations; United States Department of Agriculture and Treasury, and Bureau of Education, Washington, D. C. Many states now issue valuable pamphlets and material on thrift, which may be obtained from the state department of public instruction.

INDUSTRIAL ARTS

WOODWORKING

The Types of Wood Utilized for Various Articles and Purposes.....Student

How Lumber Is Sawed and Seasoned.....Student
The Tools and Equipment of the Woodworker and How They Are Used.....Student
How Projects Are Designed, Drawn, and Sketched.....Student
The Materials and Procedure of Finishing.....Student
Methods of Fastening and Reinforcing.....Student
Demonstration of Methods of Operations.....Student
Exhibition and Explanation of Various Articles Made by the Club or Class.....Student
Methods and Illustrations of Wood Carving.....Student
Brief Biographies of Famous Wood Carvers.....Eight Students

Herbert Grimwood	Lewis F. Day
Beatrice Smith	Christopher Wren
Gertrude White	Randolph Caldecott
Joseph Phillips	Grinling Gibbons

Vocational Possibilities in Woodworking.....Teacher

Painting

The History and Development of Paints and Painting.....Student
Why Do We Paint?.....Student
Exhibition and Explanation of Painter's Tools and Equipment....Student
The Ingredients of Paint and the Methods of Mixing.....Student
The Materials and Functions of the Various "Coats".....Student
Methods and Materials of Removing Painting.....Student
How Flaws, Cracks, and Similar Blemishes Are Repaired.....Student
The Painting and Refinishing of Furniture and Interiors.....Student
The Vocational Possibilities in Painting.....Teacher

Plumbing

The Plumbing of Ancient Buildings and Constructions....Student
Exhibition and Explanation of the Plumber's Tools and Equipment.....Student
Various Kinds of Pipe and Their Uses.....Five Students

Lead	Brass
Cast Iron	Copper
Steel	

Demonstration of.....Students
Cutting, Threading and Coupling Pipe
Making and Wiping a Joint

How the Various Joints Are Made and the Uses of Each...Student
Plumbing for Health and Sanitation.....Student
How Breaks and Splits Are Repaired.....Student
How You Can.....Three Students
Repair Leaking Faucets Thaw Frozen Pipes
Prevent Freezing

Home Repairs[1]

Tools, Materials and Equipment for the Household Chest.....Repair Club
Repairing and Renovating Furniture.....Woodworking Club
Patching and Repairing Rubber Goods.....Repair Club
How to Open Up Stopped Water Pipes.....Plumbing Club
Repainting and Hanging of Window Accessories.....Home Making Club
Polishing Metal Fixtures and Equipment.....Metal Workers
Methods of Increasing the Efficiency of Heaters.....Plumbing Club
Cleaning Small Machines and Machinery.....Machinery Club
Repainting Metal Work and Fittings.....Metal Workers
Tightening Windows and Doors and Their Fastenings..Carpentry Club

Sheet Metal

The Place of Sheet Metal Working in the World About Us..Student
The Tools and Equipment of the Sheet Metal Worker.....Student
Layout and Transfer Operations.....Student
A Soldering Race.....Four Students
The Mathematics, Science, and Trade Problems of Sheet Metal Work.....Student
The Materials of the Metal Worker.....Student
A Tin Snip Race.....Four Students
Exhibition and Description of Various Articles Made by the Group.....Students
Some Vocational Possibilities in This Field.....Teacher

Blacksmithing and Forging

The History of Blacksmithing.....Student
The Tools and Equipment of the Modern Blacksmith.....Student
The Materials Most Frequently Used by the Blacksmith...Student
Heats the Blacksmith Uses and the Uses of Each.....Student

[1]See "Home Mechanics Job Sheets," published by *Industrial Education.*

Methods of Hardening and Tempering Steels.....Student
Meeting of Famous American Blacksmiths.....Five Students
Ezekiel Hayes — Samuel Folsom
John Fitch — Richard Falley
Abraham Baldwin
Exhibition and Explanation of Articles Made by the Class..Student
Blacksmithing in Literature, Music, and Art[1].....Student
The Development of Drop Forgings and Die Castings.....Student

FOUNDRY

The Importance of This Field in the Modern World.....Student
Ancient Methods, Materials, Equipment, and Products.....Student
The Tools, Equipment, and Appliances of the Modern Foundry.....Student
Classes of Molding and Their Particular Uses.....Four Students
Bench — Floor
Machine — Pit
Brief Description and Exhibition of Pattern Making.....Student
Following a Job Through All of the Methods and Procedures Used.....Six Students
Making the Drawing — Pouring the Casting
Making the Pattern — Cooling the Casting
Molding the Pattern — Finishing the Casting
The Use of Safety First Clothing.....Student
Shoes — Asbestos Suits
Goggles — Aprons
Leggings — Pads
Identification of Castings in the Room and About the Building.....Student

MACHINERY

Some Ancient Counterparts of Modern Machines.....Physics Club
Power Used in Various Times.....Seven Students
Hand — Wind
Foot — Water
Animal — Steam
Electricity

[1]See Chapters IV, V, and VII.

How Great Machines Are Designed and Built.....Student
The Operation and Use of Modern Machines (Illustrated)..Six Students
Lathe — Planer
Grinding Machine — Drill Press
Milling Machine — Shaper
Vocational Opportunities in Machine Shop Work.....Teacher

Printing

Some Famous Printers and Their Work.....Eight Students
Manutius — Gutenberg
Plantine — Caxton
Jenson — Franklin
DeVinne — Morris
The Evolution of a Book from Manuscript to Printed Form..Eight Students
Computing — Correcting
Marking for Type — Running
Composing — Cutting
Binding — Proof Taking and Reading
How Illustrations Are Made and Reproduced.....Student
The Printer's Materials—Inks and Papers.....Student
Methods of Printing in More Than One Color.....Student
Is the Printer an Artist?.....Teacher

Electricity

Some Early Electrical Experimenters and Their Activities..Five Students
Franklin and His Kite — Volta and the Battery
Leyden and His Jar — Ampere and Electrodynamics
Henry and the Electromagnet
Demonstration and Explanation of Electric Appliances in the Home.....Six Students
Bell — Telephone
Toaster — Fan
Heater — Sweeper
Three Famous Hydro-electric Plants (Illustrated).....Student
Keokuk — Niagara Falls
Muscle Shoals
Some Experiments with Electricity.....Physics Club
First Aid in Electric Shock.....Boy Scouts

Demonstration of Simple Practical Tasks Involving Electricity.....Five Students
- Replacing Fuses
- Reading the Meter
- Splicing Wire
- Testing
- Cleaning and Repairing

Electricity in Nature.....Student
Vocations in Electrical Work.....Teacher

Automobile

Some Early Horseless Carriages and Automobiles (Illustrated).....Student
The Main Parts of the Car and Their Functions.....Six Students
- Motor
- Frame and Chassis
- Transmission
- Body
- Controls
- Accessories

Some Practical Suggestions on Driving and Taking Care of the Car.....Eight Students
- Starting in Cold Weather
- Backing into a Parking Space
- Turning Around in Narrow Street
- Extinguishing a Fire
- Winter Care of the Car
- Driving in Mud, Snow, and Ice
- The Use of Hand Signals
- In Case of Accident

How to Select a Used Car.....Car Dealer
Automobile Insurance, Kinds, Values, and Cost.....Insurance Salesman
State Legal Provisions Covering Automobiles, Driving, and Accessories.....State Officer
Common Automobile Accidents and Their Prevention.Traffic Officer
Some Occupational Possibilities in the Automobile World.....Teacher

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Spring, L. W. *Non-technical Chats on Iron and Steel.* F. A. Stokes Company.

In such magazines as *Popular Mechanics, Popular Science, Boys' Life, The American Printer, Automobile Digest, Motor, Machinery, Foundry, Iron Age, Sheet Metal Worker,* and *Industrial Arts* will be found suggestions of material suitable for assembly programs.

DOMESTIC ARTS

Clothing

The Psychology of Clothes.....Teacher
Selecting Design and Color Becoming to One's Eyes.....Student
Colors to Choose and to Avoid (Demonstration).....Student
The Choice of Accessories: Hat, Shoes, Gloves, Handbags, Jewelry.....Student
How to Wear Clothes Gracefully.....Student
How to Care for Clothing.....Student
To What Extent Do Clothes Make the Man?.....Teacher
Where Your Clothes Come From.....Four Students

Cotton	Silk
Linen	Wool

How to Test Vegetable and Animal Fibers.....Student
Demonstration of Methods of Removing Stains.....Student
How Some Famous Men Have Helped to Dress You.....Six Students

Wyatt	Howe

Hargreaves	Arkwright
Cartwright	Whitney

How to Protect Your Out-of-Season Clothes.....Student
Some Uses for Old and Cast-off Clothes and Accessories....Student

Fashion Show

The fashion show is one type of assembly program with which most schools are, now, rather familiar. The usual procedure is to present girls, dressed, very suitably, in different kinds of costumes. Each girl enters, walks to the front of the platform, and turns around in the manner of the professional model so that the outfit may be seen from all sides. The costume is explained and commented upon by some expert, such as a teacher or competent outsider. Pleasing accessories, hats, shoes, gloves, handbags may also be shown in this way. When the model has displayed her costume, she walks to the back of the stage and promenades around or sits until all have exhibited.

Such matters as proper colors and color combinations may be similarly demonstrated by showing how certain colors are becoming to particular types of girls; blonde, brunette, auburn haired, etc. Other topics appropriate for this program are costs, serviceability, possibility of "going out of style," utilization in "making over," and protection and care.

Boys' clothes are more standardized than girls, and consequently there is less opportunity to hold a show for them. But there is some possibility. In the boys' show, types of suits—long, short, double breasted, etc.—may be shown and explained. Such accessories as ties, hats, collars, socks, shoes, gloves, and top coats may be also included. A local tailor, or clothing merchant, will be glad to assist in this program.

Most of the larger department stores and many of the smaller clothing firms and millinery stores have modistes and experts who are glad to assist in arranging the program, to supply cloth-

ing for the production, and actually handle it on the platform, for the advertising they or their stores receive. These people are often a desirable source for this type of assembly program. On the other hand, however, these experts may show clothing entirely too expensive for the pupils of the school, and there may also result from this free advertising ill feeling on the part of other stores of the town. Consequently, it is a good plan for those responsible for the program to impress these outsiders with the importance of considering the types of pupils who compose the school, their general background, financial status, etc., and so keep the program well within the limits set by these qualifications, and also reduce advertising to a minimum.

Another method of staging a fashion show is to arrange short scenes depicting the purpose and use of the costume. For instance, school dress may be shown by one or two girls calling at the home of a friend and waiting for her to accompany them to school. While they wait for her, they look at each other's dress and comment upon it. When the friend appears, they do the same with her outfit. Then they go off to school.

Sport clothes, formal dresses for the banquet or party, and other types of costumes may be shown by this simple dramatization. No explanation is made directly to the audience, but the comments on the various outfits, though ostensibly made for the benefit of the actors, are, in reality, designed for the instruction of the members of the audience.

Still another variation of this idea is to present the show in the form of a visit to a style shop. Two ladies enter and ask to be shown some dresses. The manager of the shop studies them in order to decide what kind of attire they will appear best in, discusses these various items with them, and then calls out his models, who display the clothes he thinks would be most suitable. After visiting this shop, the ladies may visit, in a similar manner, a millinery shop.

Such programs as these are timely at least twice during each year; the fall program will deal with fall and winter clothing, while the spring program will deal with clothes for the spring and summer.

Why Don't Folks Like Me?

A dramatization showing how clothes may transform the individual may be based upon the complaint of a girl to her classmate that folks don't seem to like her as much as they like her friends. Her classmate suggests that they go to see the "Dean of Women" or other well-known, respected and liked teacher in the school. They tell her their trouble and the teacher, after studying the girl's manner of dress (which is not at all becoming), suggests that they call in the teacher of costuming. This they do and she immediately makes suggestions for the improvement of her manner of dress. They go away together. The girl soon returns wearing a new and becoming outfit. The teacher explains to the girl (and incidentally to the audience) just why she was unattractive in the first outfit and how these new clothes add to her attractiveness.

Which Do You Like the Better?

The members of the audience may participate in the program by voting or expressing preference for certain combinations of clothing. Two contrasting costumes are shown and the audience is asked to look at them carefully and decide which they like the better, and to think of the reasons for this preference. Various sizes and builds of students may be utilized. For instance, two stout girls may be shown wearing opposite types of dress, one, a straight line dress with panels, made of soft clinging material; the other, a short dress with tucks, belts, pleats, and made of stiff material. The same plan may be used with slender girls. Or if desired, the slender and the stout girl may appear,

first misdressed and later, having exchanged costumes, properly dressed. A speaker explains, after allowing the audience time to think of the reasons, why one costume is more suitable than the other. The same may be done with hats, using large, flat, short, tall, and other kinds of hats to increase height, lessen height, etc. Coats, gloves, stockings, and even shoes may be included in this type of show.

History of Costume Design

One method of presenting the many interesting developments in costume is that represented by a recent program at the Schenley High School, Pittsburgh. Two long, upright easels were on the platform and one by one, different students came out and drew, with an appropriate lecture, people clothed in costumes of the different periods of history. In some cases, these students emphasized only certain aspects of the dress. The following material suggests the possibilities of this type of program:

Egyptian King and Queen: jeweled headdress, elaborate embroidery, straight lines.

Grecian Goddess: draped effect, with beautiful proportions and lines.

Roman: beautiful, flowing toga, obviously not very serviceable.

Roman Warrior: armor and helmet of hardened leather and metal.

Byzantine Man and Woman: jeweled silks and characteristic barbaric splendor.

Knights of Crusades: steel armor and equipment.

Woman of Crusade Period: long cloak of silk, velvet, gold, etc., and ornamental girdles.

Elizabethan Man: laces and silks, short trousers, slippers, high collar.

Elizabethan Woman: wide frills and collar, tight waist, full, wired skirt.

Colonial: still very much continental, laces, ornaments, etc.

1890 Men: more modern styles, tight suits, small derby hats.

1890 Women: tight waists, long trains, leg o' mutton sleeves.

1929 Modern Miss: beauty of figure, comfortable, serviceable, sensible.

A variation of this program may be had in the form of a

meeting or convention to which Father Time has called representatives of the various periods. These appear, and, when all are present, each is called upon, in turn, to explain his or her costume.

Costumes of Other Countries

A very colorful program, or part of a program, may be made out of a pageant showing the dress of other countries. Because the most colorful of these dresses are those worn at parties and similar dress occasions, the program should be built around a party for these people. The simplest and, at the same time, one of the most attractive and appropriate methods is to have Uncle Sam give a party for his brothers and sisters. When these are all assembled, he asks each nation, or race, represented to entertain the others. These entertainments may be in the form of songs, instrumental music, or dances. The latter are probably the most attractive, because they not only offer opportunity for music, but they also represent action. The following program will illustrate:

Indian War Dance	Japanese Dance
Russian Ozra	Dutch Twins
Highland Fling	Irish Lilt
French Doll Dance	Spanish Dance
Swedish Mountain Dance	Barn Dance
Colonial Minuet	Danish Clap Dance

An explanation of the symbolism, history, purpose, or significance of each number, as well as a description of the materials, source, purpose, and history of the costumes worn, is made by the dancer, or by a "Master of Ceremonies," or by some member of the cast.

The Sewing Circle

Almost any of the activities represented in "sewing" may be dramatized in a meeting of the community sewing circle. The

Figure 14. A scene from the pageant, *Fabrics and Fashions* (described in the text), showing King Textiles seated on his throne. Note Father Time and his clock at the right. This picture is from the Whitney School, Hamtramck, Michigan.

visitors enter, each with her own particular work, and, after short greetings, all sit down and begin their "sewing." Soon one, or more, of them becomes interested in what another member of the group is doing and asks her to explain it. This she does for the benefit of the audience as well as the circle. Large illustrations and models may be utilized in the case of the smaller and more delicate work. The old grandmother, sitting near-by, may tell of some interesting materials and methods of her day. Large illustrations, where possible, are preferable to small, for obvious reasons. Some of the types of material and activities that may be dramatized in this manner are knitting, crocheting, tatting, hemstitching, scalloping, embroidering, appliqué, drawn work, plaiting, beading, patchwork, hookwork, repairing, and similar activities.

A Pageant of Fabrics and Fashions

The following very interesting original pageant of fabrics and fashions was recently presented by the Whitney School, Hamtramck, Michigan (a system well known for its excellent original programs). The music and dance numbers, usually sung by a chorus, are indicated in parentheses and quotation marks.

Prologue

The curtain rises on a scene in the court-yard of the King of Textile's Palace. Heralds enter and announce the King, who enters with attendants. He mounts the throne and asks for entertainment. A page tells him the fibers are waiting to dance for him. He orders them to be brought in. Children, dressed as brown cotton seeds, enter in a crouching position. While the chorus sings "Baby Seed Song" (Nesbit) the seeds grow and cotton appears at the top where it is picked by the cotton pickers, who enter to the accompaniment of a negro spiritual ("Swing low, Sweet Chariot"). A clog dance ("Chicken Reel," "Turkey in the Straw") ends the scene.

Wool is represented by Little Boy Blue and his sheep (Morris Dance).

He falls asleep and the sheep stray away. Little Bo Peep dances in, discovers the boy asleep, and awakes him. He blows his horn and the sheep gather about him. He and Bo Peep dance off ("Dance of Pierrot," Hinman).

Silk is represented by four Japanese girls with parasols ("Chinese Lullaby," Hood and Bowers). Pages enter carrying small primitive hand reels, and give one to each girl, who twirl them while the moth dances a solo dance ("Fairies Revel," Adler).

Ten boys and girls in Irish costumes, carrying sickles, representing flax, dance ("Reap the Flax Dance," *Burchenal Folk Dance Book*).

Episodes

The King calls for Father Time, who is asked to turn back the clock to show old styles of costumes and materials.

I. Cave Dwellers. Men return with skins, which the women scrape.
"Orientale," Cui

II. Egyptian. Four maidens, playing golden lyres and dancing.
"Chorus of Priestesses," from *Aida*, Verdi
"Egyptian Dance," Kieswetter

III. Grecian. Weaving contest between Arachne and Athene. Dancing, pantomime.
"Glow Worm," Lencke

IV. Medieval. Five Medieval ladies and knights in a drill.
"March Militaire," Schubert

V. Elizabethan. Sir Walter Raleigh and the cloak episode.

VI. American. Colonial 1776. Aunt Dinah's Quilting Party. Dance, Minuet
"Minuet in G," Beethoven
A Girl of 1824. "Love's Old Sweet Song"
A Girl of 1844. "Stars of the Summer Night"
A Girl of 1865. "Juanita"
A Girl of 1930. "Ain't She Sweet?"

Grand Finale

Lovely Queen Fashion enters, with much pomp and show. The King rises to meet her and assists her to the throne. The entire cast sings "Hail King Textiles and Queen Fashion."

Millinery

How to Choose a Hat Intelligently.....Teacher
How to Wear Different Kinds of Hats.....Student
What Hats Are Made Of (Illustrated).....Student
The History of Hats for Men and Woman (Illustrated).....Student
How to Protect Hats When at Home and When Traveling.....Student
Where Do Styles Come From and Why?.....Teacher
Why Easter Is "New Hat Time".....Student

A Visit to the Millinery Factory

Two or three visitors are being shown through a millinery factory. A number of workers are busily engaged in making hats of different types, sizes, and out of various materials. The guide asks a number of these workers to explain, one at a time, to the visitors, just what he or she is doing. The worker discusses the material, its source, preparation, etc., and explains the type of work he is doing on this particular hat.

Cooking

History of Cooking From Roasting on Stick to Electric Cookery.....Student
The Relation of Proper Food to Success.....Teacher
Demonstration and Explanation of Cooking and Serving[1]
Brief Description of Some Popular Foreign Dishes.....Eight Students

Irish Stew	Chinese Chop Suey
Hungarian Goulash	Italian Spaghetti
Yorkshire Pudding	Mexican Hot Tamales
French Pastry	Danish Abblekudlefludeleskum

What, Where, When, and How to Buy.....Student
Tableaux Showing the History of Cooking.....Dramatic Club
A Visit to a Large, High Class Commercial Kitchen.....Student
Some Seasonal Suggestions for You.....Teacher

[1]In this demonstration the food will have already been cooked and the cook will merely go through the motions of preparing it. One student stands at the front of the stage and explains each procedure as it is demonstrated by the cook and the server.

Candy

The Place of Sweets in the Diet.....Student
Pageant: Some Very Old Candies[1].....Candy Club
Debate. Resolved: That Homemade Candy Is More Healthful Than Store Candy.....Two Students
The Sweets of Other Peoples.....Eight Students

Mexican	German
English	Chinese
French	Indian
Esquimo	African

A Trip Through a Candy Factory (Illustrated).....Student
Dramatization. "A Candy Pull of the Early Days"[2].....Candy Club
You and Your Candy.....Teacher

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[1]A pageant which introduces individuals and their sweets, representing various periods of history from the ancient to the modern.

[2]In a party setting of a century ago, various kinds of olden sweets are being made by the host, hostess, and their friends. Pop corn, pop corn strings, and balls, parched corn, molasses taffy, stuffed raisins, dates and figs, fudges, brown sugar candy, maple sugar, and similar sweets are made and explained, by the makers, to the other members of the group. Such candies as maple sugar cannot be made during the program, but may have been "made that afternoon," or the students may pretend to be making them and then show the finished product. Taffy candy is especially interesting, because of the number of things which may be done with it, as coloring, pulling, making various figures, etc. At the conclusion of the dramatization, the candy may be broken up into small pieces and served to the audience.

See also such magazines as *Modern Priscilla, Needlecraft, Pictorial Review, Fashion Book, Delineator, Vogue, Le Bon Ton, McCall, Candy Manufacturer, Good Furniture, House Beautiful, Ladies' Home Journal, Woman's Home Companion, Good Housekeeping, Textile World,* and *American Cookery.*

AGRICULTURE

General Programs

The History of Farming, One of the Oldest Vocations.....Student
Types and Activities of Agriculture Pursuits.....Six Students
- General Farming
- Specialized Farming
- Poultry Raising
- Dairying
- Vegetable Gardening
- Fruit Growing

Kinds of Soil and the Crops Best Suited to Each.....Student
General Crop Pests and Their Eradication.....Student
Some Organized Aids for the Farmer.....Five Students
- United States Department of Agriculture
- County Farm Bureaus
- State College of Agriculture
- Agricultural Experiment Stations
- Cooperative and Protective Organizations

Demonstration and Explanation of Budding and Grafting..Student
Vocational Possibilities in Agriculture.....Teacher

The Importance of Agriculture in the World Today.....Student
How Modern Science Is Utilized on the Farm.....Student
Some Social Aids of the Farmer.....Student
Animals of the Farm and Their Functions.....Student
Fun on the Farm.....Student
Harmful Plants and Their Extermination.....Student
Modern Farm Machinery, Equipment, and Appliances (Illustrated).....Student
A Trip to a Modern Farm.....Student
Recognition Test on Farm Machinery, Animals, Equipment, Buildings, and Products.....School

Horsemanship

The History and Evolutional Development of the Horse...Student
Types of Horses and Their Uses (Illustrated).....Student
How Horses Are Taught To Do Stunts and Tricks.....Student

Some Interesting Stories about Horses.....Three Students
Bellerophon and Pegasus — Lee and Traveller
Grey and Macha

Some Common Diseases of Horses, and Treatment of Them.Student
Some of the Horse's Cousins; Zebra, Donkey, Pony, Mule..Student
Horse Racing in the United States and in Other Countries..Student
How the Horse Is Educated.....Student

Poultry

A Brief History of Poultry Raising.....Student
The Commercial Importance of Poultry Raising.....Student
Types and Purposes of Various Kinds of Poultry (Illustrated).Three Students
Egg Poultry; Mediterranean Type
Meat Poultry; Asiatic Type
General Purpose; American and English Types

Enemies of Poultry, and Methods of Dealing with Them..Student
Poultry Raiser's Equipment and Appliances (Illustrated)..Student
Water Tanks and Troughs — Feed Hoppers
Catching Hooks — Brood Coops
Incubators — Heating Apparatus

How Poultry Is Prepared for the Market and for Shipment.Student
The Place of Types of Poultry Other Than Chickens.....Student
Geese — Ducks
Guineas — Pigeons
Turkeys — "Turkens"

A Visit to a Large Commercial Poultry Raising Establishment.....Student

Garden

Utilization of the Space Available for the Garden (Illustrated)...Student
Methods of Preparing the Soil for Successful Gardening.....Student
The Selection, Handling, and Preservation of Seeds.....Student
The Use of Flowers in a Vegetable Garden.....Student
Methods of Supporting Garden Plants.....Student
Protecting the Plants from Disease, Insects, Animals, and Weather.Student
How Vegetable Freaks Are Grown.....Student
The Harvesting and Handling of Fruits and Vegetables.....Students

Laws Covering the Sale of Garden Products.....Student
Weights — Canning
Measures — Shipping
Some Garden Friends—Insects and Animals.....Student
Recognition Test on Garden Products.....School

Dairy

Dairying Among the Egyptians, Hebrews, Romans, and Greeks..Student
Types of Dairy Cattle, and Their General Uses and Values.....Student
Demonstration of the Methods of Judging Dairy Cattle.....Student
The Composition of Milk.....Student
Explanation and Demonstration of a Cream Separator.....Student
The Pasteurization of Milk.....Student
How Milk Is Tested by the Babcock Test.....Student
The Place of Milk in Commerce.....Student
A Trip Through a Large, Modern Dairy Farm.....Student

Bee

The History of Bee Keeping.....Student
Honey, the Oldest Sweet.....Student
A Trip Through a Bee Hive.....Student
Beeswax, How It Is Made and Used Commercially.....Student
The Unique Anatomy of the Bee (Illustrated).....Student
Honey Flowers and Their Flavors.....Student
Harvesting the Honey, and Preparing It for Market.....Student
Interesting Myths and Stories About Bees.....Student
Protecting the Bees Against Moths, Birds, Worms, and "Robbers".....Student
A Meeting of Some Famous Bee Keepers.....Six Students
Root — Langstroth
Phillips — Dadant
Huber — Maeterlinck
Other Types of Bees, Hornets, Bumble Bees, Wasps, Yellow Jackets.....Student

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Comstock, A. B. *How to Keep Bees.* Doubleday, Doran, and Company.
Dean, E. O. *Opportunities in Farming.* Harper and Brothers.

Ivins, L. S., and Winship, A. E. *Fifty Famous Farmers.* The Macmillan Company.

Lomas, C. R. *Garden Whimseys.* The Macmillan Company.

McTaggert, M. F. *Hints on Horsemanship.* J. B. Lippincott Company.

Maeterlinck, M. *Children's Life of the Bee.* Dodd, Mead, and Company.

Patterson, C. T. *Twenty Lessons in Poultry.* J. B. Lippincott Company.

Rexford, E. E. *Four Seasons in the Garden.* J. B. Lippincott Company.

Wing, H. H. *Milk and Its Products.* The Macmillan Company.

In any of the many magazines in this general field, such as *American Poultry Journal, Flower Magazine, House and Garden, Flower Grower, American Fruit Grower, Country Gentleman, Farm Journal, Country Life, American Bee Journal, American Horse Breeder,* will be found material that may be presented in assembly.

VOCATIONAL GUIDANCE

There are endless possibilities in the presentation of career or vocational guidance programs. The simplest form of this program is that which presents a competent outsider, who discusses a specialized field of human endeavor. These speeches should follow some such outline as this:

The Place of the Vocation in Modern Life
What It Pays
  In Dollars and Cents
  In Personal Satisfaction
What It Takes
  In Personal Requirements
  In Preparation
Preparing for This Career: Where? When? How?
Possibilities of Future Development or Limitation

Although this type of program represents authority, it is apt to be uninteresting, because it lacks variety. Relatively few students will be interested in any one such program. It probably should be valuable to all students, because of its instructive possibilities, but, nevertheless, the fact remains that

because it is especially vital to only a few students, the general assembly audience will not be enthusiastic about it. The possibility of including a number of these discussions in the same program is limited by the important facts that the speakers are outsiders, that each will think his field worthy of more time than can be given him, and that the chairman will hesitate to interrupt him when his time limit is up.

A helpful talk can be made by the manager of an employment bureau or a personnel director. His discussion will be more varied in its material and more specific in its application. The stories, by a professional employer, of actual experience with applicants and employees, will be interesting and practical, and probably represents the best type of presentation, by outsiders, to a general assembly audience.

The following will suggest some of the possibilities with the more formal type of program:

Why Work at All?.....Business Man
What Are the Main Reasons for Your Choice of a Vocation?.....Teacher
Some Vocational Wheels.....Ten Students

Honesty	Faithfulness
Sincerity	Punctuality
Loyalty	Perseverance
Interest	Ambition
Courtesy	Personality

Are You Thinking of Leaving School to Go to Work?....Employer
Dramatization. "Applying for a Position".....Commercial Club
Some Successful People and Their Stories.....Student
What Do You Have That Anyone Wants?.....Teacher

How to Make Progress in One's Vocation.....Business Man
Where Do You Want to Be Twenty Years Hence?.....Teacher
Important Factors to Be Considered in Choosing a Vocation[1].....Student

[1]Good use may be made of Miner's "Analysis of Work Interests," published by C. H. Stoelting Company, 424 Homan Avenue, Chicago, Illinois.

Demand — Requirements
Preparation — Associates
Future — Pay, Financial and Personal
The Relation of Appearance to Successful Careers.....Business Man
Some Balls and Chains on Success.....Teacher
Want to Stay Close to Home
Have No Time for Education
Don't Like the Work but It Pays Well
Want to Quit School
My Friends Work There
The Initial Wages Are High
The Importance of a Good Start.....Student
A Self Analysis Examination.....School

Dramatization of Careers

Probably the best type of program is one in which a number of life careers are depicted by short scenes, sketches, tableaux, motion pictures, etc. One method of presenting a number of these is to have an allegorical figure—"Father Time," "History," "Spirit of Industry," "Work," "Success," or other personification, decide to call forth his children and ask them to tell their stories or biographies. A number of typical vocations are called forth and each, in a few words, explains his work, what he does, how he does it, how he prepared for it, its financial and personal returns, its history, the fun he has in it, his associates, etc. The various vocations will be the more effective if those impersonating them are dressed for the parts. If a number of these presentations are made, each should be short.

Another method of presentation is to dramatize, to as great an extent as possible, these occupations. Settings will not be difficult to arrange. For instance, one office setting may be rearranged for a dozen other presentations. Business secretaryship being shown, the secretary enters (on time), opens the mail, takes dictation, files correspondence, receives callers, answers the telephone, and attends to the other details of the

job, all the while explaining what she is doing and why she is doing it that way. She may be talking to herself, to an imaginary person, or to other individuals representing other vocations in the same office. Her discussion will cover all such items as indicated above, training, salary, hours, future, etc., and especially those which do not lend themselves to effective dramatization. Other occupations may be similarly dramatized.

The general basic principles of such matters as courtesy, attention to business, appropriate dress, interest, ambition, punctuality, and the many other attributes of success may be similarly dramatized, in actual, natural settings. An excellent method of showing these is by presenting a dramatic skit of an employment bureau in action. The first scene shows an outer office in which a number of applicants are waiting to be given an interview with the manager. These applicants represent the various "do's and don't's" of the business world. Some are discourteous, over-dressed, unambitious, flippant, etc., and some represent the opposites of these. Scene two shows each of them being interviewed by the manager. Appropriate and valuable lessons may be taught in this manner without their being sermonized about.

The Boy Who Recommended Himself[1]

A setting of a business office shows a number of applicants waiting to apply for a position. They represent various kinds and degrees of manners. All but one have recommendations in their hands, which they present to the manager with a flourish and an exaggerated attempt to be impressive. Finally, all of them are dismissed but the one boy who has no recommendation. To the surprise of the secretary, this boy is given the position. He is told to report to-morrow and, after he leaves, the amazed secretary says to the employer, "Why in the world

[1]Suggested by a playlet by Ella Lyman Cabot adapted from *Ethics For Children.*

did you take that boy? He did not have a single recommendation." To which the manager replies, "You are mistaken, he had a great many. He took off his hat and wiped his feet when he came in, and quietly closed the door after him, showing that he was careful. He gave his seat instantly to that lame old man, showing he was kind and thoughtful. He answered my questions promptly, showing that he was polite and courteous. He picked up the book that I had purposely laid on the floor, and replaced it upon the table, showing that he was orderly, whereas all the rest stepped over it; and he waited quietly for his turn, instead of pushing and crowding. As I talked with him, I noticed that his clothing was tidy, his hair neatly brushed, and his finger nails clean. He had many recommendations that the others did not have."

Prepared?

A striking contrast between the old and the new, showing the absolute necessity for good preparation, may be dramatized. In the first scene of "As It Was," with a setting of fifty years or more ago, the story-book hero of old, "I-Do-Not-Know-Sir-But-I-Can-Try," enters and applies for a position that has been advertised. He has had no preparation, no experience, and has no knowledge of the work. All he has is a willingness to learn. His reply, indicated above, to the question of the proprietor, "Can you run this business?", stamps him as a highly desirable candidate and he is given the position. A second short scene, six weeks later, shows him as president of the concern.

Scene one of "As It Is" shows the same type of inexperienced and untrained individual applying for a position in a modern office. The manager asks him, "What do you know about this business?", and he replies, "I do not know anything, sir, but I can learn." This answer brings a scathing rebuke from the manager, who orders him out in disgust. He leaves in a great

hurry, to the accompaniment of shrieks of laughter from the office force. Scene two shows another individual applying for the position. He is courteous, well dressed, and in a very businesslike manner explains what his training has been, where he has worked, why he left (in case of this being reemployment), what he can do, and offers to demonstrate by taking a letter, or doing other work that the job demands. Naturally, he is given the position.

A Self-Analysis Test

Self-analysis is exceedingly important but, by its very nature, is difficult to make in a large group. However, there is one method by means of which each student may analyze himself, to a small extent, and by which the importance of certain well defined business requirements may be emphasized. A guidance teacher, or outsider, reads a list of questions or explains the purpose of the test, and asks the students to rate themselves on the various items, reminding them that no one will know, but themselves, what these ratings are.

This rating may be done in two ways. If the students are seated at desks, they may be asked to rate themselves in each item as "high," "average," or "low." They need not copy the questions, but merely mark their ratings in a three-column form which has been handed them. The other method of self-analysis, in case seats and desks are not available, or, in case two students sit in the same seat, is to have each student think seriously about the item read and rate himself mentally on it. When the test is finished, time should be given for each student to look over and see his ratings. Scoring each item, "three" for a "high," "two" for an average, and "one" for a low, and totalling these for the final mark might be done, although this figure will not represent a fair picture of the pupil, because the items are not equal in importance. For instance, an item in

which the student ranks high may be relatively unimportant, while one in which he ranks low may overbalance all of the others. However, this scoring method is not necessary for the success of the analysis.

The following topics will illustrate the type of material that may be used: general qualities which are more or less essential or common to all vocations—courtesy, ambition, sincerity, loyalty, general education, interest, punctuality, honesty, perseverance, personality, helpfulness, willingness, tact, and modesty.

REFERENCES

Atkinson, F. B. *What Are You Going to Be?* The Century Company.

Beauchamp, W. L. *Self-Rating Scale of Personal Qualities.* University of Chicago High School.

Bliss, W. B. *Your School and You.* Allyn and Bacon.

Bolton, S. *Girls Who Became Famous.* T. Y. Crowell Company.

Ernst, C. H. *What Shall I Be?* D. Appleton and Company.

Faris, J. T. *Winning Their Way.* Frederick A. Stokes Company.

Filene, C. *Careers for Women.* Houghton Mifflin Company.

Fryer, D. *Vocational Self-Guidance.* J. B. Lippincott Company.

Jackson, B. B., Deming, H. N., and Bemis, K. I. *Opportunities for Boys and Girls.* The Century Company.

Kilduff, E. J. *How to Choose and Get a Better Job.* Harper and Brothers.

Lyon, L. S. *Making a Living.* The Macmillan Company.

Marsden, O. S. *Choosing a Career.* T. Y. Crowell Company.

Other material may be obtained from the United States Bureau of Education, Washington, D. C.; Bureau of Vocational Information, 1 West 47th Street, New York City; Life Planning Institute, 537 S. Dearborn Street, Chicago; United States Department of Labor, Employment Service, and Children's Bureau; United States Federal Board for Vocational Education; National Child Welfare Association, 70 Fifth Avenue, New York; International Correspondence Schools, Scranton, Pa.; the Empire New England Company, Syracuse, N. Y.; Vocational Guidance Magazine, Cambridge, Mass.; in the *Training Series*, published by the J. B. Lippin-

cott Company, and from Boards of Education of practically all of the larger cities.

College

A program depicting the value of a college education, college life, and activities should be presented in a setting of pennants, banners, cushion covers, and other college decorations. College songs and music may be used between the various numbers on the program.

- Why Should You Want to Go to College?
- Some Types of Colleges, and Purposes of Each
- College Entrance Requirements
- What a College Education Costs, in
  - Time
  - Money
  - Effort
- What a College Education Pays, in
  - Money
  - Friendships
  - Personal Development
  - Personal Satisfaction
- Some Interesting Activities of College Life

The discussion of the various topics should be made by those competent to do so. Alumni of the high school, who are now college students, will make more effective presentations than teachers in the high school. Topics relating to the values and outcomes of college education should be made by competent outsiders, preferably business and professional men, and not college deans or teachers, for the opinions of these are naturally biased and will be so considered by the students. It may not be possible to secure from colleges such large organizations as glee club, band, or orchestra, but selected groups from these organizations may be easily obtained.

REFERENCES

American Music Album. "College Songs." D. Appleton and Company.

Barbe, W. *Going to College.* Good Books Corporation.

Comfort, W. W. *The Choice of a College.* The Macmillan Company.

FAUNCE, W. H. *Why Go to College?* American Baptist Publication Society.

HALLE, R. S. *Which College?* The Macmillan Company.

HAWKES, H. E. *College—What's the Use?* Doubleday, Doran, and Company.

HYDE, W. D. *The College Man and the College Woman.* Houghton Mifflin Company.

LEE, J. M. *How to Be Self-Supporting at College.* T. Y. Crowell Company.

PALMER, A. F. *Value of a College Education.* T. Y. Crowell Company.

CHAPTER XI

HEALTH AND RECREATION

The oldest type of education is that concerned with health, and probably not much less old is education in recreational activities. General health education is now more or less well handled in all schools by teacher-professionals. From an "extra-curricular" activity of a few decades ago, it has come to assume a place equal in importance to any other subject in the curriculum, and it is continually increasing in importance. The assembly program offers an opportunity for certain phases of this general field, for instance, fire prevention and safety, to be dramatized and presented in ways which are not possible in the average classroom or gymnasium. Thus, this assembly presentation may supplement, very beautifully, the regular work done elsewhere about the school.

In addition to these "general health" activities, there exists a great undefined field of recreational activities, many of which are very closely related to the health activities mentioned above. Probably, in a way, all recreational activities are health activities, because, while not all of them concern physical health, all of them do concern, very vitally, the emotional, spiritual, and mental health of the individual. Many of these activities are not yet incorporated in the regular program of the school, perhaps many of them never will be, but they are educationally profitable to students and adults, else they would not continue to exist and develop. Consequently, they should be recognized, in some way, by the school, and the assembly program, together with the school club, offers a fine opportunity for suitable recognition and development. Not all students will be directly

interested in all of these activities, but they will become interested, because of the programs presented, and all the students will be the more completely educated, because of their knowledge of these activities. The broadening and deepening of interests, and the instilling of worthy ideals and attitudes are possible through the assembly program.[1]

Athletics

Assembly programs based upon the various forms of athletics may follow one general type of program, as illustrated below. Some of the activities should be demonstrated, dramatized, shadowgraphed, or illustrated to provide variety.

The Origin and Development of the Game
Illustration and Explanation of the Rules of the Game
Blackboard Explanation of the Most Commonly Used Plays
Good Form in the Various Phases of the Game
The Material and Equipment Used; Its Source and Manufacture
Some Great Players and Their Records
How to Train for This Game
Demonstration of Some Simple Phases of It
Some Traditional and General Practices, Courtesy, Sportsmanship, etc.
The Place This Game Occupies in Our Own and Other Countries

This, or a similar, outline may be utilized in presentations of baseball, basketball, cricket, croquet, boating, boxing, fencing, football, golf, tennis, handball, ice and lawn hockey, skating, soccer, swimming, tumbling, track and field events, volley ball, wrestling, and hand ball.

Material

The best material on the various specialized activities will be found in the *Spalding Athletic Library*. Other material may be obtained from the United States Office of Education, Washington, D. C., and from any of the many books on games and physical activities.

[1]The best source of references for the material of this chapter is *Physical Education in the High School*, by Woodring and Schevender, published by Bureau of Publications, Teachers College, Columbia University, New York, N. Y.

Figure 15. Expression through graceful movements and charming poses may be developed by the art and physical education departments of the school. Girls of the Somerset, Pennsylvania, High School are here illustrating the classic dance, *The Water Carrier*.

Track

Explanations of various track and field events, discussion of records and famous record holders, demonstration of good form and bad form, warming up the athletes, and suggestions on training may be supplemented with a number of actual "starts" and some real competition in a few of the events. For instance, a real race may be run. The runners in the race are started on the platform, run up the aisles of the auditorium and into the gymnasium, and complete the race by running back down the auditorium aisles and onto the stage. Relay races may be run in a similar manner. The shot put may also be used. If the stage is too small the shot may be "put" into the wings of the stage, using mats or boards to break its fall. The high jump and broad jump may be handled as in the gymnasium.

Dances and Games

The Origin and History of the Dance.....Student

The Main Characteristics of Some Basic Dances.....Four Students

Northern Europe—Heavy, serious leg dances
Romantic Countries—Agility, vivacity, grace, orderliness
Cossack—Violent, acrobatic, vehement, spasmodic
Oriental—Hand and finger movements

The Revival of Greek Dancing, by Isadora Duncan.....Student

Demonstration of Some National Dances.....Students

The Minuet—French	Tarantella—Italian
Clog Dance—Holland	Kamarinskaia—Russian
Clap Dance—Swedish	Virginia Reel—United States
Jig—Ireland	Mountain March—Norway

The Work of Henry Ford in Reviving Old Dances.....Student

The Origin and History of Some Old Games.....Five Students

"London Bridge," representing sacrifice at completion of bridge
"Blind Man's Buff," from the Greek's "Brazen Fly"
"Mulberry Bush," primitive marriage dance about sacred tree
"Water Sprite," Chinese origin, a variation of "Tag"
"Looby Loo," Ancient dance in honor of deity

The Universality of Our Common Games.....Student

"Pussy Wants a Corner" in Japan is "The Demon and Harbors of Truth"

"Blind Man's Buff" in China is "Call the Chickens Home"

"London Bridge" in Germany is "Golden Bridge"

Fun in the Gym

Calisthenics.....Boys and Girls

Four Relay Races.....Girls

- Man, Monkey, and Crab
- Skinning the Snake
- Over and Under
- Kangaroo

Tumbling.....Boys

- Running High Dive
- Hand Spring
- Triple Forward Rolls
- Back Roll to Headstand
- Forward Roll—Shark Dive
- Distance Dives

Folk Dancing.....Girls

- Sailor's Hornpipe—English
- Wooden Shoes—Dutch
- Seven Jumps—Danish
- Sorrentina—Italian
- Kamarinskaia—Russian

Pyramid Building.....Boys

- Shoulder Mount
- Fan
- Tumbledown

Mimetics.....Boys and Girls

Fencing	Jumping
Bowling	Paddling
Shot Put	Rowing

Finale

All handspring, cartwheel, jump, walk on hands, etc., as curtain falls.

The Gymnasium Class—Old and New

THE OLD

The pupils enter the gymnasium (platform) dressed in old-fashioned gymnasium costumes. They are called to attention and paraded around the stage in the old-fashioned military and disciplinary marchings and maneuvers. Then, they are led in a number of stiff formal exercises, constituting the formal gymnasium activities of two or three decades ago. Finally, the class is dismissed and the pupils, showing evident dislike for this kind of work, file out, dead tired, and in no condition for their next classes. They have not enjoyed a moment of the gymnasium period.

THE NEW

The pupils enter, dressed in modern suits. After such brief formalities as may be necessary, they are assigned to various groups, under competent leaders. Some play a short volley ball game, others, a "kitten ball" game; still others demonstrate tumbling activities, races, stunts, and similar interesting activities. The pupils enjoy the exercises and groan when the bell rings, closing the period. But they go off the stage, happy and refreshed, and ready and fit for their next classes.

REFERENCES

Bancroft, J. H., and Pulvermacher, W. D. *Handbook of Athletic Games.* The Macmillan Company.

Hetherington, C. W. *School Programs in Physical Education.* World Book Company.

Pearl, N. H., and Brown, H. E. *Health by Stunts.* The Macmillan Company.

Rodgers, M. *Handbook of Stunts.* The Macmillan Company.

Smith, C. F. *Games and Recreational Methods.* Dodd, Mead, and Company.

Stecher, W. A. *Games and Dances.* John J. McVey Company, Philadelphia, Pa.

Withington, P. *Book of Athletics.* Lothrop, Lee, and Shepherd.

The various booklets of the *Spalding Athletic Library* will be found useful in particular specialized activities.

Swimming

Swimming for Fun, Health, and Safety.....Student
Demonstration and Explanation of Various Strokes.....Five Students
- Breast
- Crawl
- Back
- Trudgeon
- Single Overarm

Demonstration of What to Do for Various Cramps.....Students
Plain and Fancy Diving (Illustrated).....Student
Some Famous Swimmers and Instructors.....Six Students
- Corsan
- Ederle
- Weismuller
- Byron
- Kellerman
- Webb

Effective Methods of Breaking Death Grips.....Student
Demonstration of Methods of Resuscitation.....Scouts
Description of Methods of Towing Another Swimmer in the Water.....Student
The Stories of Famous Swims
- English Channel
- Catalina Island
- Niagara River
- Chesapeake Bay

Can You Swim? Better Learn.....Student

Material

Rules, programs, and other material on swimming may be obtained from the American Sports Publishing Company, 45 Rose Street, New York City, and, on Life Saving and First Aid, from the American Red Cross, Washington, D. C.

Archery

The program depicting archery may be either a formal program illustrating and demonstrating the interesting phases of this subject, or it may be a dramatization of a meeting of the Archery Club. If the latter type of program is planned, the

members of the Archery Club are first shown in formal meeting in which the various matters of history, materials, rules, principles, and methods and equipment are discussed, illustrated, and exhibited. Scene two may show the various members at work on their bows and arrows, and other equipment, making, cleaning, polishing, and repairing them. Explanations of the woods used in the bow and arrow, the names of the parts, method of testing, stringing, proper care, etc., are explained by one or more members to another who has just joined the club.

A third scene will show a real contest in archery. Ideals and practices of courtesy, safety first, sportsmanship, etc., will be displayed during this short contest. The target may be placed at the back of the stage, and the scenery, or other stage equipment, protected from wild shots. The competitors will be three or five of the best marksmen of the club. They will take their places in the center aisle of the auditorium. In this way, there will not only be little danger of any one being struck by a stray arrow or a glancing shot, but the target will be clearly visible to everyone in the audience. Shooting at a moving, as well as at a stationary, target may be included in the program. This moving target, made to imitate an animal, may be drawn along a wire at the back of the stage. Small inflated balloons make interesting targets. They may be kept in motion by a gentle pulling of the cord to which all are tied, or by a blast of air from an electric fan. Scores may be announced by an official, and kept on a board by a score keeper.

Humor may be added to this program by the appearance of an oddly dressed individual, carrying an enormous bow, who wishes to enter the contest. The others laugh at him, but he insists that he has made a good bow and some arrows and can outshoot anyone in his county. They allow him to enter the contest. He takes an exaggerated position, draws very far and lets fly, but after all this preparation, the result is disappoint-

ing, because the arrow does not go as far as the stage. His second shot starts properly, but takes a wild course off to one side, and does not even enter the open stage. He is discouraged, but tries another shot. This time the arrow breaks and pieces fly off in different directions. (The trick arrows are, of course, prepared. The first is made of light material, the second has a "tail" made at one side, and the third is cut almost in two.) The other archers laugh at him, but one of them remarks on the poor quality of his arrows and lends him one of his own. This arrow he shoots straight and true to the mark, perhaps making the best single shot of the tournament.

Such interesting stories as the ancients and their archery; the African Bushmen and their poisoned arrows and shooting tubes; the part archery played in such famous battles as Hastings, Poitiers, Agincourt, and Crécy; methods of protection from arrows; discussion of other archery weapons, cross bow, bow gun, spear throwers; archery in literature and art; famous archers and their records, and similar topics may be drawn into this discussion, or used as a part of the formal program of the Archery Club, as it meets in regular session.

Marksmanship

Although more dangerous than archery, the above program may be built around rifle, pistol, and air rifle shooting. Probably the air rifle offers the least possibility of harm, and is more available for an assembly program than the pistol or rifle. With suitable care and the use of proper protective targets and backgrounds, the air rifle may be utilized to good advantage in shoots at various kinds of moving and stationary targets. Because it is more accurate than the bow and arrow, smaller targets may be used, or the distance the contestants stand from the targets may be increased. The various topics concerning the weapon, its history, manufacture, use, and, especially, care in handling

may be brought out as indicated above. The main emphasis of the program might well be "REMEMBER EVERY GUN IS ALWAYS LOADED! PLAY SAFE!"

REFERENCES

ELMER, R. R. *Archery*. Penn Publishing Company.

LAMBERT, A. W., JR. *Modern Archery*. A. S. Barnes and Company.

Other suggestions for program material may be obtained from the National Archery Association, Boston, Massachusetts; the Archers Company, Pinehurst, North Carolina; Boy Scouts of America; Spalding's *Official Archery Guide*, and from bulletins and advertisements of equipment makers and sporting goods houses.

CYCLING

A program, by the Cycling Club, may be in the form of a dramatized meeting and subsequent hike. Scene one shows the club in regular session. The various items of interesting and appropriate business are discussed by the group, and a demonstration of the various types of bicycles may be actually given, by arrangements with the local bicycle store. The various items concerning the choice of a bicycle, its care, riding, etc., may be demonstrated and explained, using a half dozen bicycles for this. The next scene shows the same group in meeting, some time later, planning a long hike to a neighboring county, city, or state. The equipment necessary, material, clothing, and such matters are discussed, as the hike is being carefully planned.

Scene three shows the start of the hike. The boys load their bicycles, mount and ride across the stage or around it several times, and then off. Some fun may be injected by having one boy ride a "high-wheeler" and another (a fat boy) ride a tricycle.

A fourth scene may show the boys waiting at the roadside, while one of the members removes, repairs and replaces a tire which has been punctured. While this is being done, the two

freak cycles, which are always behind, may rush in one side of the stage and off the other in an effort to gain a little lead on the rest of the group. Oiling and greasing may be done during this wait. The next scene may show the group arriving at its destination, unloading, and preparing the camp for the night. A camp fire may be built and here interesting stories about great bicycle riders and their records, as well as discussions of practical experiences of the day concerning riding, rest periods, repairs, cleaning, greasing, and the like may be inserted. The "freaks" enter just as the other members are preparing to retire for the night. If the stage is a large one, and there are, in the school or neighborhood, some expert riders, these may give an exhibition of trick and stunt riding. Or the hike may be made to the city (instead of to the country), to see a great bicycle race or exhibition. In this case, the great riders are introduced to the boys, and give an exhibition of their riding. Such well-known riders as Freddy Spencer, Frank Cramer, Franco Georgetta, Alphonse Goosens, and Charley Winter may be impersonated, and each may tell of his riding and his riding experiences, as well as demonstrate his riding ability. The playlet may conclude with the members starting homeward. They may ride across the stage, and, after a few seconds just as the curtain falls, the high-wheeler and the tricycle, violently pedalled but with slow motion, cross the stage in pursuit.

REFERENCES

Allen, J. W. *Wheel Magic.* Lane Publishing Company.

Porter, L. H. *Cycling for Health and Pleasure.* Dodd, Mead, and Company.

Stevens, T. *Around the World on a Bicycle.* Charles Scribner's Sons.

See also the *American Motorcyclist and Bicyclist,* 239 W. 39th Street, New York.

Hiking

The Fun and the Values of Hiking.....Student
The Various Kinds of Hiking Steps, and Their Uses.....Students
Footwear and Clothing Suitable for the Hike.....Student
Care of the Feet and Training for Walking.....Student
The Food and Equipment for the Hike.....Student
How to Determine Directions by "Natural Compasses".....Student
Safety First, and First Aid, in Hiking.....Student
The Stories of Great Hikers.....Six Students

Daniel Boone	John Burroughs
Edward Payson Weston	Dan Beard
Ernest Thompson Seton	John Muir

The History of Road and Track Walking.....Student

This program may also be presented in the form of a dramatization of a real hike which is planned in the meeting of the Hiking Club, with several short scenes showing hikers on a hike, resting, camping, etc. This program might well follow some such outline as that indicated in the program on cycling on page 321.

Material

Suitable material for this program is suggested in the *Boy Scout Merit Badge* booklets on *Hiking*, *Pioneering*, *Pathfinding*, and the *Scout Handbook*. *The Out-of-Door Library*, published by Charles Scribner's Sons, will also be found valuable. Material, descriptive of great hikers and nature study travelers, will be found in the biographies of the men indicated.

The Criminal Career of Ill Health

The first scene shows "Ill Health," a rough looking hoodlum, plotting with his henchmen, "Irregular Attendance," "Insufficient Sleep," "Illness," "Lack of Concentration," and "Will Not Study," to rob the students of the school.

Scene two shows a number of the students rushing into the police station to report that they have been robbed of high marks, perfect attendance records, and happiness in school, by a gang of thugs.

Scene three shows the hoodlums being captured by the police, and scene four shows them on trial. The prosecutor, drawing upon the actual records of the school, shows how this gang actually robbed the students. "Ill Health," since the case appears to be going against him, admits the robberies, and tells just how they were perpetrated. He and his gang are punished by being sentenced to eternal banishment from the school.

Milk

There are many possibilities for emphasizing, to children, the food value of milk. For the smaller folks, this emphasis may be best made by the use of simple pageants and playlets that offer more in dramatic appeal than in logic. For instance, an effective program may be built around half a dozen placards. The subject of the "pageant" is, "The Place of Milk in the Diet," and each pupil carries a standard or placard, such as the following: Our Best Food, Vitamines, Minerals, Fuels, Use a Pint a Day, Easy to Digest, Milk, etc. A simple verse, or statement, about each one of these ideas may be recited by the pupil carrying the placard. The setting may include milk bottles, large models of bottles of milk, a paper cow, sun bonnets, and milk pails.

The Voyage of The S. S. "Good Health"

The steamship "Good Health" is about to start on a trip to Long Life. In scene one, the Captain and his officers are discussing the personnel necessary for this trip. They decide on what they should have, the number, and the types of sailors, and advertise for these. The second scene shows them interviewing applicants for the trip. Some of the applicants they do not want, but nevertheless must take, because of the shortage of help. In scene three, a number of the less desirable members of the crew are plotting to kill the Captain and officers, take

over the ship, and become pirates. In scene four, the plotters attempt to carry out their plans, but are met with strong and successful resistance by the faithful members of the crew, and are finally overcome and tied. Then, the Captain compliments the members of his crew who have remained faithful. The various officers and members of the crew are personifications of the Do's and Don't's of Health Education.

Officers

Captain—*C. Breeze*	Cook—*Chu Well*
First Mate—*A. Bath*	Cook's Helper—*Bolt R. Grub*
Second Mate—*Plen T. O'Water*	Carpenter—*Care Less*
Cabin Boy—*Reg U. Larity*	Pilot—*Head Ache*

Sailors

Sparkling Eyes	Dread Disease
Happy Smile	Bad Cold
X Ercise	W. E. Sleep
Li Vlee	Clean Teeth
Late Hours	Hi Gene
Wa Chout	Sun Shine
Pure Water	Rec Reation
O. Kay	Safe Tee
Three Squares	Happy Ness
Gree Naples	

Sailors' dances and "sea music" may be effectively utilized in this presentation.

Midnight in the Vegetable Garden

A number of programs, for smaller children, may be built around this theme suggested recently by the *Red Cross Magazine*. For instance, John and Mary, at the dinner table, refuse to eat garden vegetables. The vegetables hear the news, and, that night, two or three of them, Potato, Beet, and Onion, bring Mary and John to the Garden. Here, the various members of the vegetable garden tell their history, and show the children how they are their best friends, and why they should be eaten. Then, Mary and John are taken back to their beds, having learned a lesson in the values and purposes of vegetables in the diet.

The Victory of King Good Health

Episode I. King Ill Health, an unkempt looking person, holds court with his courtiers and nobles, a grisly, hideous mob. He tells them that he has called them together in order to plan for a raid upon the territory of King Good Health, whose lands are fair, prosperous, and rich. His henchmen shout and yell gleefully at the prospects of plunder. The King asks each of his nobles to tell just what part he will play in the expedition. This they do. His knights are impersonations of "Colds," "Ill-Fitting Shoes," "Lack of Sleep," "Uncomfortable Seats," "No-Fit Desks," "Toothache," "Excess Sweets," "Improper Food," "Bad Eyes," "Neglected Teeth," "No Exercise," "Wet Feet," "No Recreation," "Carelessness," "Late Hours," etc. Finally, with a wild shout and cry, they begin their journey to King Good Health's Kingdom.

Episode II. King Ill Health and his mob enter the domain of King Good Health, screaming and yelling. King Good Health's guards, being routed, run to tell the King. Soon, he and his nobles enter and immediately there is a great fight. At last, after a fierce struggle, the forces of King Ill Health are routed and the king himself and many of his men are captured and bound. King Good Health says that perhaps the vanquished would like to meet his warriors, so he asks his nobles to introduce themselves. This they do, each knight introducing himself and explaining his part in the battle. These knights are the opposites of Ill Health's men, "Plenty of Sleep," "Suitable Clothing," "Well-Fitting Shoes," "Cleanliness," "Tooth Brush," "Recreation," etc. After these introductions, the captives are hurried away to be executed. The King then says to the audience, "This imaginary battle is taking place every day in each one of you. I am your friend and should like to help you, if you will permit me. I can make you happy and successful. Which do you prefer for your ruler, Good Health or Ill Health?"

Colds

Scene one shows a number of pupils, on the way home from school, doing, or reporting having done, the things which cause colds, wearing wet clothing, splashing in a puddle, being rained upon, sitting in a draft, cooling off fast while very hot, etc. In scene two, these same pupils enter afflicted with colds, sneezing, blowing noses, coughing, and displaying an assortment of red noses, as well as demonstrating a variety of aches and pains. A quartette, or octette, sings and acts "John Brown's Baby Had a Cold Upon Its Chest." Scene three shows the various first aids to colds

being administered, medicine, hot lemonade, lowering of windows, removing plants, starting for hot baths, or bed, etc. These episodes may be either dramatized or tableaued, and explained.

Nutrition Week

The cafeteria manager and the home economics teacher of the Junior High School at Selma, Alabama, recently promoted a "nutrition week," and based several programs on the better buying of food. The publicity committee advertised the programs in the local paper, on the bulletin board, and in the various rooms, by means of posters and announcements. The auditorium committee staged a health play, and made daily reports and suggestions; the food committee helped each pupil choose a balanced tray. On Monday, five groups of food were illustrated; mineral, protein, starch, sugar, and fats; and pupils were urged to select one from each of these. Tuesday, the program centered around calories; Wednesday, balanced meals; Thursday, balanced meals at three different prices, and Friday, each tray was judged by the committee, and each pupil who had a "good tray" was given a chocolate bar as a prize. It was interesting to note that of three hundred trays bought on Friday, only three were judged poor by the committee.

I. M. Healthy and I. M. Unhealthy

Conversation between I. M. Healthy and I. M. Unhealthy may be the basis of a simple, but effective, presentation of such items as brushing the teeth, caring for the eyes, feet, and nails, sleeping, bathing, ventilating, health dressing, the various kinds of food and drink, candy eating, etc. I. M. Healthy is a healthy looking individual, whistling his way happily across the stage. I. M. Unhealthy is a ragged, unkempt, and unhappy person who does not believe in health-giving activities. They meet and converse about these things. The first individual takes care of himself, because it pays him in the finest of coin; the second does

not care to, because these activities are too much trouble. To conclude the scene, with an application, have two pupils carry out and assemble a standard with a covered sign. After working very deliberately, these pupils go slowly off the stage, leaving the standard covered. It remains covered for a short time, in order to make the students the more curious. With a loud noise, the cover is jerked from the sign, by means of a hidden cord. The sign is, "Which are You?" An attractive, though somewhat more dangerous method of disclosing the sign, is to have a pan concealed in a small box on the floor. A small amount of black powder, or flashlight powder, is placed in this pan and, after everyone has left the stage, "set off" by means of an electric spark.

PERSONAL HEALTH

The Price of Good Health.....Student
Conversation Between I. M. Healthy and I. M. Unhealthy..Two Students
The Profits of Good Health.....Teacher
Boxing Contest. "Druggy Coffee" versus "Foody Milk"...Two Students
The Relation of Good Health to Good Marks.....Teacher
Debate. Resolved: That the Soldier Is More Healthy Than the Athlete.....Two Students
Demonstration of the Good and the Bad Methods of
- Sitting
- Standing
- Walking
- Breathing

A Personal Health Examination.....School

POETRY, DRAMA AND DANCE

The following program, given by the Girls' Leaders Club, Miss Phyllis Stobie, sponsor, at the Perry Junior High School, Pittsburgh, indicates some appropriate material for three different types of health activities presentations.

Dramatization of Original Health Poems.....Students
- a. Good Health
- b. Sparkling Eyes
- c. Improper Shoes
- d. Brush Your Teeth
- e. In the Dentist's Office
- f. Health Rules
- g. Early to Bed

Health Play.....Students

Ruth Laziness	Apple
Jane Carelessness	Sunshine
Nell Ignorance	Milk
Health	Chicken Pox
Pep	Mumps
Glass of Water	Measles
Fresh Air	Announcer

Tomato

Dances.....Students

German May Dance	Ozri
Snow Storm	Gavotte
Balloon Dance	Rose Dance
Nightingale	Gathering Peascods
The Pool in the Woods	Maypole Dance

STATION H-E-A-L-T-H BROADCASTING

How Our Community Protects Its Health.....Student
Brief Reports on Some Great Health Services.....Six Students
United States Public Health
International Health Board of Rockefeller Foundation
American Public Health Association
General Federation of Women's Clubs
The American Medical Association
The American Red Cross
How Many Germs Are There in Your Classroom?[1].....Science Students
The Status of Health a Century Ago and Today.....Student
Some Health Heroes and Their Work (one minute each)..Nine Students

Nightingale	Carrel
Gorgas	Lister
Koch	Trudeau
Jenner	Pasteur

Reed

Vocational Possibilities in Health Work.....Teacher

A FLY'S PARADISE

Episode I. A number of school children, just finishing their lunch, carelessly toss their scraps about on the floor and at the uncovered garbage

[1]Report on an experiment of collecting and counting colonies of bacteria in each classroom, by means of agar-agar in a Petri dish.

can. The bell rings and they rush off to class, leaving a mess of scraps. Young Fly enters and laughs in glee at the prospect of a good meal. Old Fly enters and these two talk about their ease in living these days, because of the lack of screens, garbage cans being left uncovered, scraps carelessly thrown away, etc. The Old Fly tells that he hung on the ceiling, all last winter, and heard the teacher explain how flies carry disease, and saw the teacher catch one of his friends, pull off a leg, and put it under a microscope to show the students where a fly hides germs. "But what difference does it make to us if they do talk about us, if they leave all this food around for us to banquet on? Let's call our friends, for this is a fly's paradise. We can live here always."

Episode II. The teacher shows the students a fly (use slides or large charts for the assembly) and discusses him and his travels, and the danger of being visited by him. During the course of this discussion the pupils suddenly remember about their scraps, and, when it is mentioned to the teacher, she suggests that they clean up. This they decide to do.

Episode III. The group busies itself with the job of cleaning up. Several pupils get brooms and sweep the place, others chase flies around, with "swatters," and still others are at work making screens or carrying them to be used on open windows.

Episode IV. Young Fly and Old Fly rush in, all out of breath. Each gaspingly tells how he was chased by students with swatters, how the windows are all screened, and there seems to be nothing left to eat. Together they go over to where formerly their banquet was set and at once discover that the scraps are gone and the garbage can tightly covered. They then decide that "a place that is neat and clean is no place for a hungry fly."

Fly Catching Campaign

The author, while speaking in a certain high school, saw on the table, in the front of the assembly room, a screen-wire box containing hundreds of flies. The principal explained that each pupil, during Health Week, had promised to contribute at least one fly to the committee, each time he came to school. This then developed into a contest between rooms to see which could bring the most flies. Daily assembly programs were based upon the general topic. The author was interested in two things and wrote to the principal later to learn, first, "What was done with the flies?" and second, "What of it?"

The principal replied to the first question that school was dismissed

just before the last period on Friday, and the box, containing thousands of flies, was taken out and placed on a wagon. The entire school paraded behind this wagon with the band playing a "dead march." Appropriate signs were carried by the students. The parade went through the business section, and stopped at the square in the center of the town where a mock funeral service was held. This being over, the flies were placed in a large container, some gasoline thrown over them, and a light tossed into the box, while the band played, "There'll be a Hot Time in the Old Town Tonight."

In answer to question number two, the principal wrote that on Wednesday, the Committee, interested in learning this same thing, sent representatives to each one of the seven hardware stores in town to buy two things—screen wire and fly swatters—and there was not an inch of screen wire or a fly swatter to be bought, in town!

The real value of this stunt was not in the number of flies killed, for the fly population of the community was probably not dented by this raid, except at the school where the principal says he did not hear of or see but one fly for a month afterwards. The real value of the program was its advertising feature. The newspaper carried stories, the mathematics department figured how many flies there were each day, and the fact that everyone in the community was interested directly in this fly-slaying game meant that the town emphasized protection from flies, as never before. The speed with which screen wire and swatters were bought up proved its practical value.

Changes in Dress and Posture Throughout the Ages

I. Introduction and Explanation. The Relation of Posture to Dress.

II. Grecian Era. Description of the Grecian ideal of sound bodies—athletes and warriors—with freedom of body and its effect on posture. A dance, "A Grecian Ball Game,"[1] by twelve girls dressed in loose flowing costumes, will illustrate.

III. Roman Era. A description, similar to that above, will show the interest of the Roman, in gladitorial combat. A dance, "Roman Games," by twelve boys or girls, will show running, battling, discus-throwing, chariot racing, javelin throwing, etc.

IV. Age of Chivalry. Descriptions and explanations, with fencing demonstration by boys.

[1]This, and other dances indicated, may be found in almost any book on physical education.

V. Colonial Times. The "Minuet," executed by six boys and girls, will show how changes in body movements influenced changes in dress.

VI. Present Era. 1900-1930. Contrast of gymnasium costumes and posture of 1900 as compared with those of 1929. Demonstration of mimetic exercises: postural exercises, bowling, archery, baseball, rowing, paddling, and swimming.

VII. Shadowgrams. The effect of present day fashions on posture.

A. Three figures, silhouetted in profile, on the screen, at the same time.

1. In bathing suit, showing fundamental postural positions
2. In gymnasium outfit, showing pose of shooting for the basket
3. Boy in regular street costume, showing how good posture improves the appearance of one's clothes.

B. Similar demonstration with girls showing—

1. Effects of improper clothing on posture
   a. Girl with high heels, sport skirt, sweater with belt worn high and quite tight.
   b. Girl in bathing suit, assuming the same posture as in (a)
2. The effects of correct clothing on posture
   a. Girl in bathing suit, in correct standing posture
   b. Girl in gym costume, shooting a basket
   c. Girl, wearing low heeled shoes (offer adequate support), well fitting dress (does not accentuate postural defects nor hinder freedom of movement).

VIII. Conclusion. Chairman, summarizing what has been portrayed, mentioning the social, esthetic, economic, and hygienic values of good posture, and the influence of clothes in determining posture.

Shoes

How Shoes Are Made.....Student
"Our Feet Won't Ache Tonight"[1].....School
Debate. Resolved: "That Man Was Better Off Without Shoes Than With Them".....Two Students
"The Feet Demons".....Students
Some Interesting Footwear (Illustrated).....Eight Students
Sandals Slippers

[1]To the tune of "Our Boys Will Shine Tonight." Another song, to this same tune, is, "We'll Stand Up Straight Tonight."

Wooden Shoes	Spats
Straw Shoes	Curled Toe Shoes
Heelless Shoes	Hip Boots

"Foot Sense"—Talk and Demonstration.....Shoe Merchant

The Feet Demons

Episode I. A half dozen, or more, little imps, bearing such names as "High Heels," "Tight Toes," "Ill-Fitting Shoes," and "Unhealthy Styles," hop about the stage yelling in fiendish glee. Each introduces himself by stepping to the front of the stage, telling his name, and describing his particular job. Together, they gleefully plot to cause mischief and misery.

Episode II. A couple of pretty girls have just bought new shoes, and are shown leaving the shoe shop. They look their shoes over and comment on the fact that they have "class," even though they do seem a bit uncomfortable. They start to walk home. The lowering of the curtain indicates a lapse of fifteen minutes, or so. As the girls walk away, the demons stealthily steal from behind the curtains, and begin to follow them quietly, but with grins and grimaces.

Episode III. The girls are still trudging along, but lamely now, and are complaining that their feet hurt. The demons, having grown bolder, are beginning to laugh out loud, and to ridicule the girls and their misery.

Episode IV. The girls, unable to endure the pain any longer, seat themselves on a bench, to rest. Immediately, the demons dance about them, yelling and shrieking hideously, and ridiculing them in real glee. Finally, the girls take off their shoes, admit they were "stung," and walk lamely off the stage, carrying their shoes and vowing hereafter to get shoes that fit. As the girls leave, the demons, seeing two new victims approaching, rush back to the other side of the stage to greet them in the same manner.

Episode V. Two girls, wearing sensible and comfortable shoes, enter and walk happily across the stage. They talk pleasantly and, seeing the bench, sit down to rest. As they do so, the demons sneak up and try to frighten them by yelling at them and jumping about. The girls, however, refuse to be frightened, and order the imps to "git." The imps are slow to go, so the girls remove their shoes and run at the demons, striking them with the shoes and driving them away, in complete confusion. After the demons are gone, they replace their shoes, and walk off the stage chatting pleasantly and laughing over their adventure.

Material

Foot Health—Cantilever Corporation, 410 Willoughby Avenue, Brooklyn, N. Y.

Foot Health—George E. Keith Company, Campello, Brockton, Mass.

The Shoe in Romance and History.—United Shoe Machinery Company. Boston, Mass.

Health Examination[1]

An application of the health rules and principles may be made in the form of a personal health examination. The examiner explains that he is going to examine each student in the room, on some matters of health. He reads his questions and asks each student to think of these for himself and keep track of his score. The students write the answers. The correct answers are so evident that no time need be taken to read them.

Do you sleep at least eight (or nine) hours each night?
Do you sleep with your windows open?
Do you have a hot bath at least once (twice) each week?
Do you brush your teeth regularly each day?
Do you comb and brush your hair carefully each day?
Do you manicure your nails each day?
Do you exercise regularly, out of doors, each day?
Do you eat a good breakfast, lunch, and dinner?
Do you overeat of candy and sweets?
Do you dress comfortably?
Do you feel physically peppy?
Do you have frequent headaches?
Do your eyes ever pain you?
Do you frequently have colds?
Are you inclined to be happy, or the opposite?
Are you easily irritated?
Do you receive good marks in your school work?
If you lack in any of these, whom do you blame for your suffering.
Whom ONLY can you blame?

[1]A standardized "Health Knowledge Test," by Gates and Strang, may be obtained from the Bureau of Publications, Teachers College, Columbia University, New York City.

Clean-Up Week

In many schools, "Clean-up," or "Clean-up and Paint-up," week is celebrated with appropriate programs and ceremonies. The following schedule will indicate one set of possibilities. Although all the topics refer to activities around the home, the assembly and home room programs may be based upon these activities.

Monday: Fire Prevention Day
Clean attic and basement of rubbish and old newspapers
Clean garage of oily rags and other dangerous refuse; clean the furnace and chimney.

Tuesday: Front Yard Day
Cut and rake front lawn; clean and repair porch and house gutters; rake curb lawn and gutter; sweep sidewalk, and salt the cracks to exterminate ants.

Wednesday: Flower Bed Day
Plant trees, sow grass, plant flowers; start a garden; trim shrubbery and trees; dig up dandelions.

Thursday: Paint Day
Paint screens, porch and steps, garage, fences, woodwork; start painting house; clean walls.

Friday: Back Yard Day
Rake backyard, fence corners, alley; sell junk and papers; burn rubbish, repair fence, empty ash cans, disinfect refuse cans, supply refuse can; remove old signs and posters.

Saturday: Street Day
Work on your street; clean alley lots, vacant lots, pull down old signs, pick up rubbish, sell junk and paper; work with team on a big clean-up job, look for things that destroy the beauty of any street and clean them up.

Suggestions for programs and activities may be obtained from National Clean-up Headquarters, 243 W. 3rd Street, New York, N. Y.

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Blaikie, W. *How to Get Strong and How to Stay So.* Harper and Brothers.
Broadhurst, J. *Home and Community Hygiene.* J. B. Lippincott Company.
Cromie, W. J. *Keeping Physically Fit.* The Macmillan Company.
Hallock, G. T. *Dramatizing Child Health.* American Child Health Association.
Howard, L. O., and Hutchison, R. H. *The House Fly.* Ohio State Department of Health.
Jewett, F. G. *Good Health.* Ginn and Company.
Williams, J. F. *Healthful Living.* (Rev.). The Macmillan Company.
Winslow, C. E. *Healthy Living.* Charles E. Merrill Company.

Very appropriate material will be found in publications of such organizations as those indicated below. Most of these publications are written directly for the pupil, and contain valuable slogans, contests, and competition plans, dramatics, playlets, pageants, and similar material. Many films are also obtainable from these organizations. Most of this material is free.

American Child Health Association, New York City.
American Child Hygiene Association, 532 W. 7th Street, N. W. Washington, D. C.
American Health Association, New York City.
American Medical Association, 535 North Dearborn Street, Chicago, Illinois.
American Red Cross, Washington, D. C.
Metropolitan Life Insurance Company, New York City.
National Child Welfare Association, New York City.
National Dairy Council, 910 South Michigan Avenue, Chicago, Illinois.
National Health Council, New York City.
National Safety Council, 370 Seventh Street, New York.
National Tubercular Association, New York City.
Owen, F. A., Publishing Company, Dansville, New York.
Philadelphia Child Health Society, Philadelphia, Pa.
Playground and Recreation Association of America, 315 Fourth Avenue, New York.
Rockefeller Foundation, New York City.
United States Office of Education, Washington, D. C.
United States Departments of Agriculture and Labor, Washington, D. C.
United States Public Health Service, Washington, D. C.

First Aid

Demonstration of Some Practical Bandagings.....Boy Scouts
- Hand
- Finger
- Ankle
- Foot
- Arm
- Head

Demonstration of the Sylvester and Schaeffer Methods of Resuscitation[1].....Students

Demonstration of Methods of Carrying a Patient.....Scouts
- Fireman's Lift
- Fireman's Drag
- Stretcher Carrying
- Scotch Lift
- Basket Seat
- Three-Man Lift

How to Make Hurry-Up Calls.....Student
- Ambulance
- Fire
- Police

What I Should Do If I (Dramatizations).....Eight Students
- Sprained my ankle
- Scalded my hand
- Had a bad toothache
- Cut my finger
- Ran a splinter into my foot
- Got something in my eye
- Were stung by a bee
- Had a headache

A New A.B.C. (Always Be Careful).....Student

Safety

The Loss Caused by Preventable Accidents.....Student

Report of Survey of Accidents to Pupils.....Student

Safety Devices in This School.....Six Students
- Fire Fighting Apparatus
- Heating and Lighting
- Water Supply
- First Aid Equipment
- Ventilation
- Disposal of Waste

Debate. Resolved: That the Driver Is More Careless Than the Pedestrian.....Two Students

The Work of the National Safety Council[2].....Student

[1]A "near life" situation may be dramatized by having one pupil, during the program, while working at an electric switch or appliance, in sight of the audience, receive a bad shock and with a groan, fall to the floor. He is immediately laid out and resuscitated. He should collapse near enough the front of the platform that he does not have to be carried to a place where the audience may see. The explosion of a small charge of flashlight powder, at the electrical appliance, will add reality to the scene.

[2]A great many suitable films, playlets, exhibitions, etc., are available through this Council.

How to Maintain Safety in Your Home from

Falls	Electric Appliances
Fire	Tools and Cutlery
Poisoning	Cans, pins, glass, etc.
Strange Animals	Coasting, skating, and riding

Let's Play Safe.....Student

Tableaux.....Dramatic Club

He Was Careless	He Was Careful

Sir Safety and the Knaves

In scene one, a number of grotesque villains, representing dangers about the home, appear, and each tells the audience what he does, and how much fun he has doing it. As each completes his story, a pupil walks across the stage, crying, because of having been injured by this very thing. The imp responsible, laughs in great glee at the misery of the victim. Scene two shows these pupils tearfully complaining to "Sir Safety," a brave knight, about their treatment. Sir Safety, having heard the complaints of the pupils, decides to rout this band of thugs. He dresses in his armor and sets out, with the children following him. In scene three, Sir Safety rushes in upon the villains and, after a battle, kills some and drives the others away. The villains are representations of such items as broken glass, loose pins and needles, unprotected fire places, cleaning fluids, electrical connections, firecrackers, fire arms, unlabelled medicines, tin cans, open cellar doors and fire escapes, non-safety matches, etc.

Similar playlets, trials, and dramatizations may be built around such themes as; "What Price, Risks," "Pageant of Misery," "Tin Can, Traitor," "The Trial of Fire," "Broken Glass, Murderer," "How to Die Early" ("Carry Things in Your Mouth," "Run Across Traffic," "Jaywalk," "Thumb Hitch," "Coast, Ride, and Skate in the Street").

Some appropriate characters for these dramatizations are:

Carrie Care	Care Cleanup
Billy Bath	Sunny Sunshine
Paul Posture	Susan Slumber
Frances Fruit	Molly Milk
Edward Exercise	Caroline Calorie

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Cobb, W. F. *Chalk Talks on Health and Safety.* The Macmillan Company.

Cole, N. B., and Ernst, C. H. *First Aid for Boys.* D. Appleton and Company.

Gulick, C. E. *Emergencies.* Ginn and Company.

Kilmer, F. B. *Johnson's First Aid Manual.* Johnson and Johnson, New Brunswick, N. J.

Lynch, C. *American Red Cross Abridged Textbook on First Aid.* P. Blakiston's Sons.

Payne, E. G. *Education in Accident Prevention.* Lyons and Carnahan.

Other material may be obtained from current and back numbers of *National Safety News* and *Safety Education;* from National Safety Council, New York City; the National Board of Fire Underwriters; the American Red Cross, National Headquarters, Washington, D. C.

Fire Prevention[1]

Fire, Man's Greatest Friend and Enemy.....Student
Demonstration of How to Turn in a Fire Alarm.....Student
Some Common Causes of Fire.....Student
Dramatization of Methods of First Aid in Fire.....Scouts

Burn	Smoke
Scald	Falling Articles

How the Community Is Organized for Protection Against Fire.....Student
Common Methods of Fighting Fires.....Four Students

Water	Sand
Wet Blankets	Chemicals

Explanation and Demonstration of the Use of Hand Extinguisher.....Students
In Summary—What YOU Can Do.....Student

The Trial of Fire

A mock trial, similar to that described on page 194, may be staged around the subject of "Fire." "Fire," one of man's best friends, has gone on a wild spree and wantonly destroyed a great deal of property. He is captured and brought to trial.

[1]Such films as "The Fire Demon," "The Menace," and "In Humanity's Service" may be obtained free from the National Safety Council.

He pleads guilty and puts the blame on some old cronies for his downfall. He then tells of his relations with these former friends, "Carelessness," "NON-Safety Matches," "Gasoline," "Defective Flue," "Rubbish," "Cigarette," "Spontaneous Combustion," "Shorty Circuits," and "Gas." The judge, knowing of his virtues, paroles him for as long as he behaves properly. Actual figures on the losses caused by fire, in the local community, will be worth more than a dozen sermons on the subject.

The Rescue of Safety

"The Spirit of Safety," a beautiful young lady, is walking along when she is accosted by a band of hoodlums, who are lead by "Fire." These ruffians, appropriately made-up and costumed, crowd around and attempt to carry "Safety" away, but "Fire," with mock courtesy, drives them back, and suggests that they had better introduce themselves before they talk to a lady. He then introduces himself, and tells of the damage and misery he has caused, and the fun he had in doing it. He then introduces his henchmen, each of whom, in a boastful manner, tells of his exploits. When all have finished, "Fire" states that now, since they have been introduced, they should be good friends, and starts to carry "Safety" away. Just at this juncture, however, two of "Safety's" friends, "Caution" and "Care," dressed as firemen and carrying hand fire-extinguishers, rush in and drive the villains away.

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Croker, E. F. *Fire Prevention.* Dodd, Mead, and Company.

Hill, C. T. *Fighting a Fire.* The Century Company.

Kenlon, J. *Fires and Fire Fighters.* Doubleday, Doran, and Company.

Martin, F. E., and Davis, G. M. *Firebrands.* Little, Brown, and Company.

Plays, and other material, may be obtained from the United States Office of Education, Washington, D. C., National Board of Fire Under-

writers, 76 William Street, New York or 207 E. Ohio Street, Chicago, Ill. and from all of the larger fire insurance companies, such as the Metropolitan Fire Insurance Company. *Opportunity Monograph* on Firemanship may be obtained from the Federal Board of Vocational Education at Washington, D. C. Many departments of public instruction, chambers of commerce, safety councils, and similar organizations publish valuable material.

Camping

Camping activities may be easily dramatized. Scene one may show a number of boys planning the camp, with their leaders. The discussion will center around such topics as length of camp, weather, what to take, the amounts, etc. Scene two will show the campers arriving at their prospective camp site. The various activities of pitching a tent, ditching it, storing food and clothing, arranging for water, fire wood, health and sanitation of the camp, protection from insects, the construction of recreational equipment, and the starting of a fire may be demonstrated and discussed. In scene four is shown an evening campfire setting, with the usual activities—stories, stunts, recreations, and games. Another day scene shows the various other camp activities, washing clothes, first aid, inspections, patriotic and religious ceremonies, cooking and sewing, policing, disposing of refuse. Scene five shows the group breaking camp, and packing for the trip home. It will emphasize the importance of leaving the site orderly and clean. The start for home will conclude the performance. All those important items that cannot be exhibited and demonstrated successfully may be discussed in the meetings, at the club, or around the campfire, or by one or more campers explaining to others.

See also program on page 148.

REFERENCES

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Cheley, F. H. *Told by the Campfire.* Association Press.

—— and Baker, G. C. *Camp and Outing Activities.* Association Press.

CAVE, E. *The Boy's Camp Book.* Doubleday, Doran, and Company.

GIBSON, H. W. *Camping for Boys.* Association Press.

KEPHART, H. *Camping and Woodcraft* (2 vols.). The Macmillan Company.

Such magazines as *Field and Stream, Forest and Stream, Fur, Fish, Game, Hunting and Fishing, Journal of Outdoor Life, Outdoor Life and Recreation, Outdoor America,* will be found valuable. Much fine material will be found in the *Handbook* of the Boy Scouts, as well as in other booklets and publications of this, and similar, organizations. Advertising booklets and catalogues of all kinds, dealing with camp life and equipment, will also be found suggestive.

SAILING

A Brief History of Ships and Sailing.....Students

Brief Discussion of Various Types of Ships (Illustrated).....Six Students

Row Boat	Motor Boat
Canoe	Steamship
Sailing Vessel	Flying Boat

Demonstration of Some Knots Used by Sailors.....Scouts

Some Methods of Marine Signaling (Demonstration).....Scouts

Exhibition and Explanation of Models Made by the Club....Student

Demonstration of "Boxing the Compass".....Student

Life Saving and Protective Devices on a Modern Ship.....Student

A Trip Through a Large Steamship.....Student

Old Myths and Fables of the Sea.....Student

Some Great Ships and Their Records (Illustrated).....Student

REFERENCES

ADAMS, W. T. *The Boat Club.* Lothrop, Lee, and Shepard.

BALLANTYNE, R. M. *The Life Boat.* Lothrop, Lee, and Shepard.

CAVILEER, J. W. *Model Boat Building.* Bruce Publishing Company.

DAVIS, C. J. *Harper's Boating Book for Boys.* Harper and Brothers.

HOWDEN, J. R. *The Boy's Book of Steamships.* Doubleday, Doran, and Company.

Popular Mechanics Boat Book. Popular Mechanics Press.

STEPHENS, W. P. *Boyhoods of Our Navy Heroes.* Harper and Brothers.

Talbot, F. A. *The Steamship Conquest of the World.* J. B. Lippincott Company.

Yates, R. F. *Boys' Book of Model Boats.* The Century Company.

Fine material on Sea Scouting is issued by the Boy Scouts of America, Park Avenue Building, New York City.

Signaling

A very interesting program may be based upon a demonstration of the many types of signaling. Ancient methods of signaling, by means of fire and smoke, sounds, signs, floating signals, flashing the sun from spear heads and shields, may be either dramatized or discussed. There may then be a demonstration of the semaphore signaling, by two boys at opposite sides of the stage or room. For the benefit of the audience, another boy may write on the blackboard, or call each letter, as it is made. Similarly, signaling may be done with the shutter, buzzer, heliograph, arm, hand, whistle, and bugle. In each of these, the material, utilized, will be exhibited, and the simple principles of the methods explained, slowly and fully. Then short messages may be sent back and forth.

One very good method of showing a number of these devices, in a natural setting, is to have a message started by buzzer from one side of the platform to the other, and relayed to the balcony, by means of semaphore; from here it is transferred, by hand and arm, outside the building, through an open window, and sent back to another window by means of the heliograph; from this window it is returned to the original signaler, by flashlight. A short message, only, can be sent, as the stunt takes some time. But it is an interesting application of the forms of signaling, and is done without a word being spoken by any signaler. This stunt presupposes that each boy will know two codes, receiving by one and sending by another. In case boys who know two codes are not available, a receiver and a sender

may be used at each station. A brief description and discussion of the codes used, abbreviations and conventional signs, and the uses of signaling may be included in the program.

REFERENCES

GIBSON, J. *How to Signal by Many Methods.* Gale Publishing Company.

TAYLOR, C. K. *The Boy's Camp.* The Century Company.

WELLS, E. *Outdoor Signaling.* The Macmillan Company.

See also the Boy Scout *Handbook* and *Merit Badge Booklet* on Signaling.

MISCELLANEOUS GAMES

Assembly programs may be built around almost any of the more commonly played games, such as chess and checkers. The programs may be partly formal dealing with reports, talks, and discussions of the history of the game, the material and principles of the game, movements of the pieces, rules, terminology, plays and stratagems, famous players, the game in literature, reports of visits to tournaments and exhibitions, and trips to museums to see famous carved sets. In addition, most of these games may be actually played before the audience. Of course, the audience cannot see the board and the moves made, but these may be reproduced on a large replica of the board, hung before the audience. Two players, one at each side, represent the two who are actually playing. This reproduction of a game is apt to become tiresome, especially if some little time is taken between plays. It had best be played rather fast or, perhaps, even rehearsed and played according to schedule, in order to show a great variety of moves.

MATERIAL

Material may be obtained from a number of books on the market, from *American Chess Bulletin*, "Checker Corner" of *Journal of Outdoor Life*, and from the various booklets in *Spalding's Home Library*.

Collectors

A meeting of the Collectors' Club will show the many sided interests of collectors. Exhibits of material may include interesting stories about the collections, the people they represent, the methods of obtaining them. This meeting may be an "annual meeting," and, as is customary, each member makes a report of his progress during the year. This he does by exhibiting and explaining his collection. Because they are small, not many of these objects can be easily seen by the audience, but these collections may be made available to the entire school by being placed upon exhibition in the library, or other suitable place, after the meeting. The more usual objects collected are autographs, dishes, pewter, stamps, coins, laces, curios, snapshots, epitaphs, poems, souvenirs, postal cards, slogans, quotations, metals, ores, grains, seals, coats of arms, and handkerchiefs.

CHAPTER XII

EXTRACURRICULAR ACTIVITIES

Programs based upon many of the so-called extracurricular activities have already been suggested in all of the other chapters of the book. It remains, therefore, only for us to group here those programs that are not readily classifiable elsewhere. This, of course, does not mean that these programs are unimportant. This general field is not only extensive in any school, but is continuously growing, both in the number and the quality of its activities. Because of the size and variety of the extracurricular program, and, also, because this material is not handled in the regular work of the school, there is fine opportunity for interesting and profitable programs in the work it represents.

As a matter of fact, assembly presentation of the many and diverse phases of extracurricular activities becomes the more necessary as their number, ramifications, and quality increase, and, consequently, as the possibilities for direct participation by the student decrease. Programs depicting the worries of a school newspaper staff, the problems of the student council, the recognition of some meritorious work about the school, the induction of members into the honor society, or the "get together" or "pep" meeting will not only help the student to understand and appreciate these activities better, but will also dignify them, and motivate and encourage those who are responsible for them. In the end, this should result in higher standards and improved projects.

Programs in extracurricular activities, with the possible exception of "pep" meetings, need be no less educative or

dignified than programs in any other phase of school activity.

Home Room

The purpose and value of the home room organization may be shown by a good dramatization of contrast. The first scene may be entitled, "The Home Room—What It Isn't." It shows the students coming into the room and leaving their wraps and books. When the bell rings, the students slowly take their places, and loaf through the period; a few try to study; the teacher marks papers, or does other work; the period is wasted by everyone. Scene two may be called, "The Home Room—What It Is." It shows a modern home room in session. The teacher sits in the back of the room, while the meeting is in charge of the student officers. The usual short business meeting is held, with reports from the secretary and committees, and short discussions of other matters of home room and school interest. There is a new pupil in the room today, for the first time, and he is introduced to the group. He comes from a distant city, to which the pupils have never been, and they ask permission of the president to have him tell them something of his city. This he does. Afterwards they ask him a few questions about this city. At the end of the session, all of the pupils gather round him on the way out, glad to have him in the group. After the routine matters of business and room interests have been covered, a short program is given. There are many possibilities of material for this program, and a good program would probably include one item from each of several types. For instance, there might be one number devoted to some form of service, one, to personal qualities, one to current school activities, one to community, national, or world affairs; another might be entertainment, and still another a report of visits to other home rooms. The following scene shows the educational possibilities of the plan.

Student Council

The dramatization of a meeting of the student council will make an appropriate and interesting program on this organization and its work. This meeting follows the regular order of business. The president calls it to order and the secretary reads the minutes of the last meeting. "Old business" comes up for discussion, and reports are made by the chairman of such committees as Athletic, Organization, Finance, Assembly, Welfare, Social, Traffic, Library, Publicity, Entertainment, Inspection, and Sanitation. Discussion of these reports should be made, but should be brief, in order that a wide variety of activities may be presented.

Under "new business" will come reports of newly appointed committees, discussion of other activities to be done about the school, "lost and found," "bulletin board," "school night," "new traffic regulations," "plans for a pep meeting," "beautifying the lunch room," "recognition for outstanding achievement," "honors and ratings," "service," "campaigns," "handbook," "intraschool contests," and similar activities. Some of these will be discussed and some of them referred to the proper committees, while in other cases the president will appoint new committees for making studies and reports. The parts of the constitution, under discussion, may be thrown on the screen for the school.

Programs may also be developed by these various specialized squads or committees. For instance, the Library Squad may develop a program about the Library and its use; the Traffic, about its purpose, work, and methods, as well as some interesting experiences; The Usher, Lost and Found, Bulletin Board, Social, and other committees may be similarly represented. The entire squad should be seated on the platform, in their costumes, or with the badges, or other insignia of office, plainly visible. In some cases, outsiders may assist in these programs.

For instance, in such a program by the Traffic Squad at Harding High School, Aliquippa, Pennsylvania, recently, a state policeman participated, commissioned the boys who were to patrol the two street crossings, instructed them in their duties, and pinned their badges on them.

Installation of Council Members

Publicly installing the members of the student council is not only logical, but also makes an attractive program. The usual service follows some such outline as this:

Introduction of Members of Council.....Old President
Administration of the Oath of Office to Council.....Principal
Response by Council.....Council
Administration of Pledge of Loyalty to School.....Principal
Presentation of Letters to Retiring Officers.....Principal
Presentation of Gavel to New President.....Old President
Presentation of Book to New Secretary.....Old Secretary
Inaugural Address.....New President
"Alma Mater".....School

The following installation ceremony from the Hannah Penn High School, York, Pennsylvania, illustrates a more complete program than the preceding:

March.....School Orchestra
Order of Procession
1. American flag
2. School flag
3. Newly elected community officers
4. Community council
(As the two flags reach steps leading up to stage, entire school stands)

Pledge to American Flag.....School
Pledge to School Flag.....School
Hymn. "Onward Christian Soldiers".....School
Devotional Exercises.....Student
Address.....Principal

Administering Pledge of Office	Principal
Signing of Pledges	Community Officers
Presentation of Arm Bands	Principal
Solo	Student
Inaugural Address	Mayor
Presentation of Constitution to newly elected Assistant Mayor	Retiring Assistant Mayor
Presentation of "Records of Hannah Penn" to newly elected Clerk	Retiring Clerk
Presentation of Records of Council to newly elected Assistant Clerk	Retiring Assistant Clerk
Presentation of Treasurer's Account to newly elected Treasurer	Retiring Assistant Treasurer
Pledge of support of Council	Member of Council
Pledge of support of Community	Student
Pledge of support of Faculty	Teacher
"Hannah Penn Alma Mater"	School

Two other types of programs are frequently sponsored by the council—a welcoming program for the freshmen on the first day of school (assisted, usually, by the principal), and a program built around the candidacy for the various positions, or offices, of the school organizations or council. In this latter school campaign, preceding the actual election, the various candidates, or their sponsors, present their qualifications to the electors.

Service Organizations

Most of the activities of the various Service Clubs or organizations such as Traffic, Gift, Welfare, Office Helpers, Stage Crew, Library Squad, Guides, Big Brother and Sister, Monitor, Bulletin Board, Hall Duty, Inspection, Honor and Letter, Leaders, etc., are not easy of presentation in the assembly program. A few of them may be dramatized or demonstrated. However, one or two Service Programs each year should be scheduled, in order that the work of these fine committees may be fittingly recognized, to honor the students who are serving

on them, to dignify the importance of this work, and to educate the school as to the place of these activities, and its responsibility in cooperating with those who are attempting to serve it. Probably, these programs might best be built around several of these organizations, or services. Because the students will see actual services each day, in most of these clubs, they need not be so dramatized. Such an organization as the Stage Crew works behind the scenes and its activities are not seen by the average students. Here, a simple dramatization of this crew's work would not only be appropriate, but interesting as well. Such a playlet should show how the crew works, its various responsibilities, signals, assignments of particular activities, and similar items.

Most of the activities, however, will have to be described, or explained. The purpose of the organization, its history and development, eligibility requirements for membership, term of service, its work and activities, its place in the life of the school, what the school would be without it, and the thrill the students receive from it are topics which may be discussed. Various forms of presentation, conversation, debate, demonstration, dramatization of a meeting of the group, and similar methods may be employed in showing this work. A central theme may be worked out in which "Alma Mater," appropriately costumed, calls forth these various good children of hers, and has a family reunion, at which each member recounts his experiences.

Publications

The simplest, and probably the most effective, type of program, based upon the various types of school publications, newspaper, magazine, yearbook, and handbook, is a dramatization of the meetings of the staffs. In these, all of the purposes and materials of the various sections and the responsibilities of the staff members will be shown. For instance, in the case of the

newspaper, Scene one will show the staff, in session, debating the matters concerning its first issue. The purpose, size, financing, and similar topics are discussed, and assignments are made. Scene two (or short flash scenes) shows the various members at work; one may be interviewing, one watching a game that he is to report, one writing an editorial, another soliciting advertising, etc. Scene three shows how the newspaper is made up. A very large cardboard is used for each page of the paper, and, as each story is assigned space and the headlines written, these are reproduced on the large paper. The scene closes with the paper being returned to the staff. An attractive conclusion to this program is to have the actual copies of the paper brought in and distributed to the students in the assembly, by a group of actors, dressed and yelling like newsboys.

Another method of showing the publication is to have a number of figures made up to represent the various parts of the paper. The Editor, in a suitable setting, tells the audience, that he has decided to call his various children forth and introduce them to the audience, because he knows that many of the students have not met them. This he does, introducing such characters as First Page, Second Page, Third Page, and Fourth Page, or News, Editorials, Advertisements, Sports, Personals, Literature, The Illustration Twins—Line Drawings and Photographs, etc. Still another method is to have the editor call forth the staff members, and have each tell of his responsibility in getting the paper out.

In the case of the handbook, a short scene might be presented showing a group of prospective new students discussing their coming to the high school. They are puzzled, worried, and frightened, because of their lack of knowledge of school customs, regulations, courses, people, etc. The second scene shows them receiving the handbook and after they have looked into it they change their attitudes entirely. They are eager to come to

school, because they know something about rules, regulations, courses, people, traditions, and activities.

The value of the yearbook may be demonstrated by a scene showing two adults, well along in years, getting out their old high school yearbook, and discussing old friends, activities, and happenings, and living over again great old times.

School Clubs

The purposes, fields, and activities of the various school clubs may be presented by means of short descriptions of them and their work, by the president or some other officer of the group, or by dramatization of some of the activities of the club. Perhaps the best arrangement is for the president to give a brief description of his club and its work, and to introduce a short scene depicting an interesting part of its activity. "Father Extracurricular Activities" might be the master of ceremonies, or chairman of the program. The following will illustrate part of a club program:

Tumbling Club—Tumbling and Pyramid Building
Dramatic Club—Short Skit or Rehearsal
Business Club—Applying for a Position
Aircraft Club—Demonstrating Models, and Flying Them
French Club—Telephone Conversation in French
Social Science Club—Dramatization of a Court Scene
Art Club—Two or Three Living Pictures

If dramatizations are utilized, not as many clubs may be shown as if only discussion composes the program. In the Ben Franklin Junior High School, New Castle, Pennsylvania, recently, twenty-three of the clubs of the school were presented, by brief description, in one program.

Honor Societies

A program based upon the installation of the National Honor Society, National Athletic Scholarship Society, National Debat-

ing League, or similar organization in the school might follow some such outline as this:

The Origin and History of the Organization
The Purpose and Value of This Institution
Reading of Parts of the Constitution
Initiation of Members
Presentation of Charter
Acceptance by Principal

Some national officer, or other individual properly authorized and designated, should be in charge of this program.

The following program shows a formal induction of the members of the National Honor Society, by the Perry High School, Pittsburgh, Pennsylvania:

March ..... Orchestra
Planting of the Flags ..... Scouts
Bugle Call ..... Student
"Star Spangled Banner" ..... School
Devotional Exercises ..... President
Hymn ..... School
"Alma Mater" ..... School
Tableau of Symbolic Figures ..... Students
Explanation of Symbols and Purpose of the Society ..... President
Brief Talks by Symbolic Figures ..... Five Students
School Spirit — Leadership
Scholarship — Character
Service
Procession of New Members, Receiving Light from Torch Held by the President of the Society
Brief Address to New Members ..... Principal
Presentation of N. H. S. Pins ..... Principal
The Pledge ..... All Members
"America" ..... School

National Athletic Scholarship Society

If there is a chapter of the National Athletic Scholarship Society in the school, an induction of the new members of this

organization will make an attractive annual program. This program will include an explanation, by the president, of the ideals and purposes of the organization, the standards that must be met to qualify for membership, a short history of the Society in the local school, the reading of the names, together with the scholastic and athletic records of the new members, and the awarding of membership pins. A good conclusion is a brief talk emphasizing the importance of scholarship, as well as athletics, in the life of the student and his school.

Party

A party program, presented by the Party Club, or other similarly interested group, may be either, or both, of two things. It may be a program showing the parties, games, dances, amusements, and activities of other peoples and other times, or it may be an instructive program aimed at preparing the students for wholesome and complete success in their own party affairs, or it may be a combination of the two. The following is an example of the latter type:

The Place of Social Fun in Our Lives.....Student
Demonstration of Good Form in Party Courtesy.....Students
- Making the Date
- Personal Preparation
- Introductions
- Duties to Chaperons
- Refreshments
- Exchanging Dances
- Expressing Appreciations

An Exhibition of Folk Dancing.....Gymnasium Class
- English Country
- Swedish
- Scotch
- Negro
- French
- The Black Nag
- Daldans
- Highland Fling
- Breakdown
- Minuet

Demonstration of Good Form in Dancing.....Dancing Instructor
How to Have Fun at a Party.....Teacher

What? When? How?

The biggest reason for the failure of the typical high school party is the student's lack of knowledge of proper party courtesy. Most of us learned this party courtesy ineffectively and at considerable expense in embarrassment. It is reasonable to believe that if the student attends parties, he should be instructed in the social procedures and niceties that will make him an unembarrassed, happy member of the group. Most of the students of the high school will have their first "heavy dates" during their junior and senior years. These usually occur in connection with the junior prom, senior ball, or some similar, more or less outstanding, formal party or social event. Some time before this is the proper time to begin to teach party courtesy.

In an interesting introduction, the program may be announced for a later assembly. For instance, the person responsible for this coming program on party courtesy may introduce it as follows: "Now all of you know that three weeks from tonight is the date of the annual Junior-Senior Party. All of you know, too, that for many of you it will be your first 'heavy date'. As you think of it, it is somewhat frightening, isn't it, because there are so many things you should know and must know, if the party is to be a success for you. For instance, if you are a boy planning on that party, you are interested in knowing just how to properly and successfully ask a girl to attend it with you. Shall you write her a note, 'stall' her in the hall, telephone her, ask a friend to get a date for you, or how? And if you are a girl, do you know what to do in case you want to accept this invitation? Or, in case you are expected to ask your parents? Or if you already have a date and must decline this one? Or if you should like to have another boy ask you?

"But, let's imagine now that the date has been made. Now, boy, what time shall you call for your friend? Girl, when he calls, should you invite him to come in? And if so, what

should you do and say? Girl, should you or your mother answer the door, and, if so, do you invite the boy friend in? Suppose your mother and father come in, what do you do? And, boy, what do you do? Boy, suppose she asks you to be seated, what then? Who decides when it is time to go to the party? Should you go by street car, automobile, taxicab, or walk. When you arrive at the party, what is party courtesy to the chaperon, to your friends? Do both of you know how to introduce each other to both boy and girl friends? Boy, do you dance all of the dances with her, or if not, what do you do about her and your program? Girl, suppose there are some other boys with whom you would like to dance, what do you do or say? The same for you, boy? And if, boy, you dance with other girls, how do you express your appreciation for the dances? And you, girl, what do you say if this appreciation is expressed to you? Do both of you know how to handle 'refreshments'?

"Who decides when it is time to go home? What is common courtesy to the chaperon and to your friends? By what means do you go home, and how fast? When you reach home, girl, shall you invite him in? And what should you do, boy? Suppose you come in, what are the next procedures? And, who decides when it is time for you, boy, to go home? Girl, how do you express your appreciation for the evening's entertainment and, boy, what do you reply? Finally, what are proper methods of bidding each other 'good night'? Would you like to know these things? Of course you would, for you are going to have to answer these questions for yourself. Well, in assembly next week we are going to answer all of these questions, and more. We know you will all enjoy the party the more because you know what to do and how to do it."

The program itself will be based upon these very things, carrying the parts of both students, boy and girl, all the way through the evening. Not all the students of the school will

attend the party, or be interested directly in participating in it, but all will be interested in the situations and the solutions of these practical problems. Nearly all of this material may be dramatized. The dramatizations are not extensive or difficult to produce. Only two or three settings will be necessary and these are uncomplicated. The simplest method of producing this little drama is by means of pantomime. One student asks the questions and explains what is going on, while two, or more, students pantomime the action. Each scene will be short, and, because of its attractive variety and natural settings and situations, the whole playlet will be interesting and instructive.

Recognition

In many schools practically the only activities that are publicly recognized in assembly are the various forms of athletics. The author believes that anything about the school that has been done exceptionally well, whether curricular or extracurricular in nature, should be publicly recognized in the assembly program. The simplest and, perhaps, most effective method of giving recognition is by means of a certificate, pin, or other small token which the student may keep. The awards should be made by those individuals most competent, after a brief description of the activity and the record of the recipient have been given. This program should be kept very dignified, and nothing should be done to detract, in any way, from the seriousness and importance of the occasion; and no burlesquing of these presentations should ever be countenanced on any program.

Many schools now set aside a "Scholarship Day" in which winners of scholarship awards, ranking students in the various subjects, or other students, whose regular curricular work has been meritorious, are recognized and honored. The awards are usually made by the heads of the departments concerned, and

frequently, in addition, some well-known scholar from outside is asked to make a short, appropriate speech.

A variation from the usual method of awarding football letters is that followed at the Carthage, Missouri, High School. This ceremony is modelled after a similar one, utilized in olden times. The stage setting is representative of the 13th century and the attendants are attired in the costumes of the times of chivalry, and equipped with spears, shields, and similar accoutrements. For the processional, the lights are lowered and soft music is played by the orchestra. A dignified procession, including the boys who are to receive their letters, slowly enters. These boys are garbed in their football suits and helmets. The modern athletic garb of these athletes blends well with the silver helmets, spears, shields, and chivalric costumes of the attendants. The "Athletic Queen" takes each letter from the coach and lays it upon the shoulder of the kneeling athlete. An impressive recessional concludes the program.

Testimonial

The following type of program, somewhat unusual in assembly program history, but destined to develop, represents a most sensible and logical method of showing appreciation of those fine old teachers who are leaving the school or retiring from the service.

Tribute to Miss ———— ..... Student
Tribute to Miss ———— ..... Student
Vocal Solo. "Memories" ..... Student
Two Class Room Sketches ..... Students
1. "Miss ——— 11-B French Class"
2. "Miss ——— 10-A English Class"
Presentation of Scrolls and Gifts ..... Student
Response ..... Miss ————
Response ..... Miss ————

"Auld Lang Syne".....School
Salute.....School

Patrons' Day

The following program, presented on "Patrons' Day" at the Lyndale School, Minneapolis, Minnesota, suggests an attractive description of the school and its activities:

Music.....Orchestra
Prologue.....Pupil
Two-act Dialogue Introducing Program.....Five Students
Health Education.....Pupil
Fine Arts, Art, and Music Demonstration.....8-B and 8-A Pupils
Literature. Scenes from "Rip Van Winkle".....7-B Pupils
Library.....Pupil
A Spelling Match.....7-B Pupils
Extracurricular Activities.....Pupil
Announcement of Results of Spelling Match.....Pupil
Science Demonstration.....Five Pupils
Latin Song.....9-B Class
Home Economics Exhibition.....9-B Girls
Industrial Arts.....Pupil
Music.....Orchestra

Last Senior Assembly

In many schools, now, the graduating class presents a final "Senior Program." Frequently, this program is based upon an original playlet depicting future accomplishments of the seniors, a future reunion, the attainment of the wishes and ambitions of well-known members, and similar prophetic material. Passing along "Best Wishes," "Class Key," etc., in a will, or other form, to the following class is frequently included, as is also the giving of gifts to the school. Now that motion pictures are easily and inexpensively made, an attractive part of such a program may be motion pictures of the senior class and its activities when freshmen. Farewells to the school, by the class,

and to the class, by the school, through the principal, are appropriate. Having the seniors withdraw and the other classes "move up" is a logical conclusion to such a program. The following, from the Boys' High School, Reading, Pennslyvania, will illustrate one type of "last senior assembly."

Song.....School
Scripture Reading.....Senior
Presentation of Literary Society Diplomas
Philos.....President
Zelos.....President
Piano Solo.....Senior
Presentation of Gifts to Proctors.....Senior
Presentation of Gift to School.....President
(Bust of Lincoln, on marble slab)
Acceptance of Gift.....Principal
Piano Solo.....Senior
Presentation of Key to Following Class.....President
Acceptance of Key.....President, Junior Class
School Song.....School

In some senior assemblies are now scheduled the many activities that were formerly carried out during Senior Night of Commencement Week. For instance, Class Prophecy, Class Will and Testament, Class Horoscope, Class Poem, Class History, Class Biography, and Class Song are presented in the regular senior assembly program.

A "Farewell to the Seniors" program is presented, in some schools, just previous to the Senior's program, by the Junior Class. Usually, this program, although including some serious material, is more or less humorous, being take-offs on well-known seniors, dramatizations of future occupations and attainments, a mock senior class reunion a few decades hence, and similar material.

Farewell

Although the following Farewell Program of the Woodrow Wilson Junior High School, San Jose, California, is more of a

promotion or commencement program, nevertheless it represents a number of activities that may be presented on an assembly program:

Processional, "Victory"—*Zamecnik*.....Orchestra
Our Flag.....Student
Apostrophe to the Flag.....Class
"June Song"—*Bucalossi*.....Class
Violin Solo. "Czardas"—*Monti*.....Student
Talks on Our Junior High School.....Five Students
The Curriculum — Physical Fitness
Self Expression — Vocational Guidance
Education for Citizenship
"The Beautiful Danube"—*Strauss*.....Class
"Golden Sunset Reverie"—*Alford*.....Class Orchestra
What Our Junior High School Has Done for Me..Several Students
The School Creed.....Class
Accordion Solo. "Trieste"—*Diroe*.....Student
Presentation of Class Gift.....Class President
Acceptance of Class Gift.....Student Body President
Presentation of Diplomas.....Principal
"Farewell to High Ninth".....Glee Club
"Speedwell"—*Brahe*.....Class
Recessional. "Victory"—*Zamecnik*.....Orchestra

COURTESY

It is very easy to present courtesy programs that are uninteresting and unprofitable. On the other hand, it is just as easy to present programs that are attractive and valuable. Sermonizing and moralizing about manners and courtesy will usually result in programs of the first type, while dramatizing, demonstrating, and applying the principles and procedures of courtesy will usually result in programs of the second type.

Why Be Courteous, Anyway?.....Student
Some Examples of Courtesy, in Literature and History.....Student
Dramatization. "What Would You Do If?".....Students
Courtesy in Correspondence.....Student

The Handshake, Its History and Proper Use.....Student
Some Acts Seen About Our School.....Student
The Relation of Dress and Personal Appearance to Courtesy.....Teacher

What Would You Do If?

A number of actual problems in etiquette may be either discussed or dramatized, and the members of the audience given time to think the situation over and decide what should be done. Then the dramatization is completed or the correct answer to the question is read. Dramatizing the action will be more interesting than merely describing the situation. For instance, the following situations are dramatized, the action stopping just before the point or climax. Leaving the actors in the situation waiting to complete the episode will help to make it the more vivid. The "You" in each case is identified by a sign, ribbon, badge, or other distinguishing mark.

WHAT WOULD YOU DO IF

1. You should meet a young lady acquaintance on the street?
2. This young lady should drop her purse?
3. You should like to walk home with her?
4. You should meet two of her girl friends whom you do not know?
5. You should meet two of your girl friends whom she does not know?
6. You should meet a boy and a girl, one of each whom each of you knows?
7. You should get into an automobile?
8. The automobile should break down and you should take a street car?
9. The street car should stop at her street?
10. You should stop at her gate and she should ask you in?
11. You should stop at the door, which is closed?
12. You should enter and her mother, whom you do not know, should appear?
13. Her father, whom you do know, should enter?
14. She should invite you to stay for dinner?
15. Her mother should then go out of the room?
16. The father and the girl both should go out of the room?
17. Your girl friend should return to the room where you are seated?

18. The mother should announce that dinner is served?
19. Dinner being over, you should leave the table?
20. Time for you to leave should finally come?

This same idea may be followed through a number of other activities, at a party, in correspondence, at the table, in travelling, at the theater, in the assembly, and at the game.

Shadowgraphs

An effective method of showing good and bad form at the dinner table is by means of the shadowgraph. Strong light comes from the rear and causes the shadows to be thrown on the screen in front. By the changing of the distance and direction of this light and the distance of the actors from the screen, most grotesque actions may be made out of simple ones. For instance, a "reach" of only a few inches behind the screen may be magnified into a reach of almost as many feet.

Manners at the Game

This dramatization is especially appropriate for presentation during the athletic season. A simple set of bleacher seats is erected on the stage and occupied by a number of boys and girls, "rooters," who are watching a game between the local team and rivals. This group is lead in cheers by its cheerleaders. A whistle blows off stage, indicating that the game has started. The cheering section immediately becomes a "jeering" section; ridicules opponents, boos decisions, razzes officials, yells critically at its own team, when it makes a mistake or a poor play, boasts about its own team, recognizes no merit in opponents, shows general childishness, and loses or wins most ungracefully. The scene closes with the rivals running across the stage, after the game, towards the dressing room, while the spectators jeer, ridicule, and abuse them.

The opposite kind of manners may be portrayed in a second

scene. While primarily interested in winning, this group recognizes merit in opponents, and does not degenerate into a "jeering" section. This scene closes with the rival team running across in front of the spectators, who rise as they pass, and make complimentary remarks about them.

As They Are and As They Should Be

Things "as they are" and "as they should be in our school" may be made the theme of a number of programs on manners and courtesy. In each case, two contrasting types of manners are presented. For instance, "In the Classroom," with a class setting, the students are noisy, interrupt each other, whistle, laugh boisterously, ridicule the weaker students, throw paper wads, kick the seats in front of them, shuffle their feet noisily, pass notes, talk indistinctly, snap their fingers, wave their hands, whisper, ask foolish questions, make "smart aleck" remarks, titter and snicker, etc. In "As They Should Be," the opposite of these activities are dramatized.

This same idea may be carried out in a presentation depicting manners in the cafeteria, in the assembly room, at the game, at a party, on a street car, or in other situations. The better picture should be presented last, and nothing should be allowed to enter that might make it appear "smart" to do the things that have been dramatized as being unmannerly and undesirable.

Miss Bad Manners and Miss Good Manners

A number of dramatizations may be based upon contrasts in actions, as shown by these two sisters. For instance, these girls may, during the course of a semester, appear on a number of programs, in short sketches based upon manners in various types of situations, such as at the table, in the office, on the street car, in the classroom, at the game. Miss Bad Manners acts first, and incorrectly or improperly. Miss Good Manners

then acts in the proper manner. In some instances, she may correct her ill-mannered sister, but in most cases this will not be necessary, because the inappropriateness of her sister's actions will be easily noted by the members of the audience.

Personal Charm

Programs on personal charm, for both boys and girls, may include discussion and dramatization of such topics as personality, health, dress, methods of dressing the hair, care of the skin, cosmetics, the eyes, conversation, courtesy, correspondence, criticizing, exaggerating, humor, hobbies, amusements, and recreations; charm in the home, and methods of obtaining it by means of decoration and ornamentation; such qualities as sincerity, kindness, dignity, enthusiasm, modesty, tact, helpfulness, and the analysis of great personalities, especially those who have visited the school. Some of these topics may be presented by competent outsiders, modistes, beauty experts, interior decorators, personnel managers, experts, business executives, and others. The spirit of the program should be anything but "preachy."

Was This You?

A very personal application of the principles of courtesy may be based upon a report of both mannerly and unmannerly acts seen about the building, during the week. These may be gathered by several individuals and reported by one, or perhaps two, students; one student may report the mannerly and the other, the unmannerly acts. In any school there will be plenty of each to report. The day, time, location, whether it was a girl or boy, and similar details will help to make the stunt real and more interesting. The unmannerly acts should be reported first and, if there is any doubt as to what should have been done instead, this should be suggested in the discussion or dramatiza-

tion. The mannerly acts should be reported last and the names of those responsible for them read. This serves not only as a worthy recognition, but also brings the program "close to home," thereby adding to its applicability.

The Goops

Undoubtedly, a great many school children have learned to know the "Goop Family," and the most of them remember at least one line about them—"The Goops They Lick Their Fingers." Dramatization showing the Goops in many situations where courtesy is demanded, and demonstrating how they lack courtesy is easy to arrange and effective to stage. "The Goops at Home," "The Goops at the Theater," "The Goops at the Game," "The Goops at Assembly," "The Goops at the Party," "The Goops in the Classroom" are suitable topics for such dramatizations. The weakness of such a presentation is that usually no dramatization of correct procedure is made. This, however, may not be necessary, because many of the things done are so exaggerated that no one could miss the lesson intended. Further, probably most of these activities will be those with which the student is perfectly familiar, and the scenes may merely emphasize them. There is also a small, though not serious, danger that such dramatizations may make these actions appear "smart." This danger can be avoided by not "heroizing" the characters. "The Goops" may be purchased at almost any book store.

Which Goes First?

Another type of problem may be developed around the question of which goes first, the boy or the girl. A door may be utilized for a dramatization of many of the situations, while others may be merely described. In those situations requiring a door, suitable cards, indicating the type of entrance, may be

tacked above it. One boy and two girls, or two boys and two girls, make up the cast. These pupils walk across the stage until they reach the door. Here they stop and the school is asked, "Which Goes First?" The school is given a few seconds, say ten to twenty to decide. Then a vote is taken by the chairman as to whether the boy or the girl enters first. After the vote is taken the boy and girl enter in proper precedence. The curtain is then drawn and a new situation is arranged. The situations may include the following:

Entering the school building	Entering a classroom
Leaving the building	Entering the office
Entering an elevator	Going up the stairs
Leaving an elevator	Walking down the stairs
Entering a street car	Entering an automobile
Leaving a street car	Leaving an automobile
Entering a theater or church	Entering the stadium
Leaving the theater or church	Leaving the stadium

Courtesy Examination

A true-false test may be utilized to cover a great many of the smaller, yet nevertheless important, acts of courtesy. These are statements, or questions, carefully made up and read to the school. Each student places his answer to each statement after the appropriate number on a mimeographed sheet which was handed to him when he entered the room. At the end of the test, the correct answers are read and the student, or his neighbor, scores his paper. The following will illustrate the types of questions which may be used:

1. When leaving an elevator the boy leaves first.
2. The boy alights from a street car after his girl friend alights.
3. The girl walks on the outside when walking on the sidewalk with a boy.
4. Entering a theater after the performance has started is discourteous.

5. Loud and boisterous applause is unmannerly.
6. Manners relate to actions but not to clothes.
7. A girl is introduced to a boy by another boy.
8. It is discourteous to ask for a second cup of coffee, at the table.
9. Rocking back and forth in a chair is an unmannerly act.
10. Chewing gum in class is unmannerly.
11. When the weather is cold the boys need not tip their hats to the girls.
12. On meeting a girl, it is proper for the boy to shake hands with her.
13. If a girl is introduced to a boy, she should shake hands with him.
14. In refusing a dish at the table a boy should say, "I don't like it."
15. At the table one should always eat some of all foods served.
16. When being seated at the table, the boys should stand until the girls are seated.
17. Snapping fingers to attract the attention of the teacher is unmannerly.
18. "May I have the next dance?" is a courteous way of asking for a dance.
19. After the party, the girl should thank the boy for having escorted her.
20. A written invitation should be accepted by telephone.

BOOSTING AND PEP

Working up enthusiasm for approaching games or other events, and for the promotion of various kinds of activities, has become an important part of school life and because this enthusiasm can best be "worked up" where there is a gathering of the students, "pep" and booster programs have become staples in our assembly schedule. A crowd is very easily influenced by forceful speakers and actors, and this feeling is heightened by school yells, cheers, and songs. As this feeling grows, it becomes more and more contagious, until the whole school is athrill with surcharged emotion for "our side." There is a place for this type of program in any school.

These meetings very easily degenerate into "jeering" practice instead of cheering practice, and into loud and boisterous conduct, which is certainly reprehensible. Lusty yelling, if it is

wisely guided, has its place in the school program. If allowed to become maudlin, it becomes tawdry and cheap. Wise leadership will see that these programs remain on a high plane, and that variety is made the watchword of the program. The dramatics utilized should be of high quality, both in material and in presentation.

These activities are more highly developed in the senior high school, because there is less of a demand for this type of program in the junior high and in the lower grades. This is because the lower in the school we go, the less we find interscholastic competition. There are nearly as many reasons though, for school solidarity in the lower, as in the upper, grades, and this may be developed through programs built around competition between classes, sections, organizations, or other intra-school groups.

PEP

The Purpose and Value of Cheers, Songs, and Yells	Coach
Cheering versus Jeering	Chief Cheerleader
You Cheer; We Play	Team Captain
Cheer and Yell Practice	Cheerleaders
School Song	School
"That's How the Victory's Won"	School
True Sportsmanship	Coach
Over the Top	Manager
Our Team and Its Chance	Captain
Where You Come In	Cheerleader
Yell Practice	Cheerleaders

CHEERLEADER TRY-OUT

A most logical first assembly "pep" program is the cheerleader try-out. In many schools, now, call is made for candidates, and these are trained by other older leaders from previous years. After this training, the candidates are given opportunity to try-out at leading the school in the various cheers. Several

opportunities should be allowed each candidate, in order to give him fair show in both easy and difficult yells, and also to allow him to overcome his stage fright. Winners may be chosen by a committee composed of faculty and students, or may be chosen by the school in assembly. If practicable, from the point of view of number, in case the school is small, the latter method is probably the better. A fine stunt, after these leaders all try-out, is to have the entire group lead a yell or two, as a finale. Both boys and girls now participate in cheer leading.

Pepolitis

The chairman introduces a "doctor" (properly garbed and made-up), who very seriously announces that he has discovered a case of "Pepolitis" in the school, and that this dreaded disease is very catching. Its main symptom is an overabundance of exhuberance of feeling and a desire to yell. He asks those who have felt the symptoms to raise their hands and shake them slowly. Others begin to show symptoms until the whole school is industriously shaking its hands. If the school has a Deaf and Dumb Yell, here is the place for it to be practiced. If not, the doctor can pronounce the school entirely afflicted with the terrible disease, and state that the only cure for it is a good yelling practice. Then he calls on one or more of his assistants (cheerleaders), who will actually administer the treatment by leading the yells. When through, he may pronounce the school cured until Saturday, warning it of a returning attack just before time for the game. Or he may inauspiciously withdraw, while the cheering is going on.

Yellometer

Another stunt is that of bringing into the assembly room a large thermometer, "spiritometer," "yellometer," or "cheerometer" which shows the "temperature," or amount, of cheering

done. It may be placed in front of the curtain and operated by some one at the back, unseen by the audience. The "yellometer" starts at zero and, after each yell, moves up or down, as the character and volume of the yell demands. The degrees are painted on each side of the frame and the "mercury" is merely a wide ribbon, part of which is painted red, and which operates around rollers at the top and bottom. Competition between boys and girls, different classes, or different sections of the room adds interest to the stunt.

Demonstration of Plays

A program demonstrating actual plays and other interesting details of games may be arranged and staged as a "pep" stunt. These plays must be simple and not utilize too many players. One member, perhaps the captain or coach, explains the play and indicates its advantages and uses. New rules, or interpretations of old ones, or other changes should be explained to the school. While there is a real danger that this type of material will become monotonous and dry, yet a little of it, if well handled, will be effective.

Bringing Home the Bacon

The first scene shows the "Team" in deep consultation over methods, means, and ways of discovering and capturing the "Mysterious Bacon." The many difficulties and dangers, and the methods of overcoming them are discussed. In scene two, the team is shown searching for the Bacon. It comes upon the giants, ogres, or other guards, who watch this precious prize. A terrible fight ensues, with awful noises being made behind the scenes, by whistles, sirens, orchestral instruments, tin cans, rattles, horns, and numerous other noise makers. Finally, the guards are vanquished, although the team members are left ragged and weary. At the conclusion of the scene, the team

staggers off towards the place where the Bacon is kept. Scene three shows the team coming back across the stage, triumphantly carrying the Bacon.

The Magic Spring

In scene one, the team is in bad shape physically, with little life or energy, and is dressed in rags and tatters. Its members toss the ball around listlessly, fumble it and frequently fall over in a dead faint from their "exertions." The coach, at last despairing of doing anything with the team, tears his hair and wrings his hands, but to no avail. Then a fairy appears and tells him a story of a magic spring which will give his team new life and rejuvenate its members. She gives him a map. He leads his staggering squad on the road towards this spring. On the way, they pass "Interest," a white haired old man who, in a few words, explains himself, and emphasizes his importance and significance. The curtains are drawn and, in another part of the stage, the team, straggling along, stops in front of "Attendance," who also explains his importance. Other individuals along the road are "Cheering," "Boosting," "Enthusiasm," etc., each one of whom, after making a short speech, sends the weary travelers on their way. Finally, the magic spring breaks into view (off the stage) and, to the tune of sweet music, the squad hobbles towards it. The next scene shows the team drinking from golden goblets, filled from a spring, (suitably painted) labelled, "School Spirit! Drink and Live." New life enters the team as it drinks and, after all have drunk, someone tosses out the ball, and they throw it around very snappily and successfully for a few seconds before they "get together" on the rousing school yell, as the curtain drops.

P-E-P Broadcasting

This stunt is a take-off on the usual broadcasting of a game. A radio horn is mounted, with its open end towards the audience.

The small end is connected, by a rubber hose, to the announcer in a neighboring classroom, or dressing room. The game being broadcast is the one to be played next. A group of students yelling into the mouthpiece (a large funnel) will represent the yelling of the crowd, while "crickets," or "snappers," and sirens, and whistles will represent static. The official's whistles and a pistol will also be provided. The announcer, as usual, tells about the crowd and the various plays of the game. He, of course, gets excited as the climax and end of the game approaches. He works up to a fever pitch as the winning play is completed, just before the pistol shot ends the game.

The Growth of School Spirit

"School Spirit" is a tall, skinny individual, very weak and listless. A friend comes along and, seeing his condition, gives him a drink from a large five-gallon bottle, labelled, "Yells and Cheers." Immediately, "School Spirit" begins to grow and in a short time he has developed into gigantic size. This stunt is arranged by having a false head, mounted on the end of an umbrella, carried over the actor's head. The upper end of the umbrella runs through a small hole in the center of a large sheet. This sheet falls loosely around the figure and gives it a skinny look, when the umbrella is down. After drinking from the bottle, the actor slowly raises the umbrella which, of course, increases his size enormously, by distending his "clothes" to the size of the opened umbrella. By manipulation of the umbrella, the head may be bowed or turned sidewise, and even such devices as a winking eye and a wiggling ear may be provided.

Pedaphone

The chairman introduces "Professor Bummelsnitz," a famous inventor, who has designed a wonderful musical instrument just

for this occasion. The professor, appropriately attired, makes a short speech about his invention and the difficulties he had in bringing it across the ocean. The curtain is drawn and the "pedaphone" is exposed to view. Inside a covered frame are seated seven or eight boys, whose feet project through openings in the covering. These feet, or "keys," are arranged side by side, about twenty-four inches from the floor. At one end of the instrument, a large handle projects, which is pumped by an assistant. "Loud," "Soft," "Fast," and "Slow" stops, suitably designated, project from the front of the instrument, above the keys.

The Professor, with a great display of musical emotion and temperament, seats himself before the instrument and prepares to play it. He plays it by pulling on the various feet. Of course, the notes are sung by the boys inside. He "warms up" by starting to play the scale. Halfway up the scale there occurs a "sour" note. The professor is embarrassed and starts anew, but again strikes the "blue" note, when he plays that key. After thinking a moment, he removes the shoe, tosses out a brick bat, replaces the shoe, and plays the scale perfectly. On another occasion a key "sticks," that is, the foot remains pulled down until the professor pushes it up.

He now plays a simple tune. By using the stops, he varies the tempo and the volume of the selection. While he is "holding" a good chord the music suddenly gets weaker and weaker and finally dies out with a hissing of escaping air. The professor, exasperated, looks about to find the cause, and discovers that his assistant has neglected his pumping to flirt with some girl in the audience. He is ordered back to his work. He returns in a hurry and pumps so hard and fast that a great explosion is caused inside the organ. The professor crawls inside, and, after hammering and banging a while, comes out and completes the tune. After a simple tune or two, the pro-

fessor pulls out the "loud" and "fast" stops, and plays the school song.

A boys' quartette makes good "works" for this organ, as it may not only play the simple tunes but also render some harmony. Of course, it is not necessary for the professor to play on the appropriate keys for any but the scale and the simple tunes.

Debate

A debate on the question, "Resolved: That We Will Beat Our Opponents by Two Touchdowns," is an unusual and interesting stunt. The debate is announced and the debaters and judges are introduced by the chairman. The judges, suitably attired, sit upon the platform, take exaggerated poses, make notes in great books, and in other ways burlesque their job. The main speeches and rebuttals are short. After the debate, the judges go into conference, and, after a silent but apparently heated argument among themselves, write out their decision, hand it to the chairman, and run. Their decision as read by the chairman is, "We're judges, not prophets; we don't know which side wins. Goodbye."

Argument

A very realistic argument may be staged by having a student in the audience, at an appropriate pause in the program, stand and begin to berate the team for its failure to follow training rules, to give its best efforts, and for grandstanding and individual playing. He prophesies complete defeat in the coming game. Immediately the school will be in an uproar. The chairman quiets the school and asks that this student come to the platform and repeat his accusations. This he does, talking earnestly and sincerely, with no burlesquing. When he has finished, the chairman asks, "Does any member of the school care to come to the platform and meet these arguments?"

Several students volunteer, but one is chosen from these and he comes forward and shows the other side of the picture. When he has finished speaking the first student says, in surprise, "Why, you were talking about *our* team, I was talking about our opponent's team. I believe and agree with everything you said." They then shake hands and walk back to their seats.

Topics and Activities

Why do we have school cheers and songs?
What is good cheering and how is it obtained?
Debate. Resolved: That Girls Cheer Better Than Boys.
Is it unladylike to cheer?
Good sportsmanship in cheering. "Rowdy Yells."
Two yells for us, but at least one for the other fellow.
What to watch for in the game.
The enemy cannot always be wrong.
Explanation and practice of "pep" stunts.
- Spelling out our initial with colored paper.
- Hand waving demonstrations, each way, round, up and down, shaking hands together, alternately, etc.
- Releasing balloons.
- Flying kites.
- Echo cheers.
- Combat and competition, or split cheers.
- Snake dances and "pep" parades with animals, goats, ribbons.

Your school and you.
Do it for _____.
You are the School.
Unveiling and display of cup or trophy.
Pantomime or shadowgraph game.
Burlesque game.
"We have their goat and we intend to keep it." Goat is brought in onto platform, chained with huge chain and guarded by boys, well armed.

Non-Athletic Activities

In addition to athletics, there are a number of other activities that may be boosted in "pep" assemblies. For instance, the

school yearbook, newspaper, or other publications may be the subject of a program. Ticket-selling campaigns and drives of various other activities may be successfully "pepped" with suitable programs. These programs will differ from those already suggested in that they will be of a more reasoning, expository, and logical nature, and will be less "stunty." Simple dramatizations may be utilized, showing the activity, its importance in the life of the school, and the student's responsibility in supporting it. There is a danger with these programs that the student may resent too much "sandbaggery," and too many sermons on "Show Your School Spirit, Buy a Yearbook," or "You Are Not a Real Booster, If You Do Not Subscribe for the Newspaper" may serve to antagonize the student and harm the cause rather than help it. Wise guidance will prevent the student from being embarrassed, in case he does not subscribe, buy, attend, or do the thing which is being boosted. Reasonable promotion has its place in the assembly schedule; "sandbaggery" never has.

Swing Out Day

The famous "Swing Out Day" of the University of Michigan is now being imitated by many junior and senior high schools. This is really a "booster," or "pep," day for the school and its life and activities, as a whole. All students wear the school colors, and the assembly and home room programs are composed of the usual school songs, cheers, yells, speeches and stunts. A few schools make this a more dignified project in which the student, by visits, exhibits, demonstrations, and newspaper publicity, as well as home room and assembly programs, learns all about his school, its personnel, and activities.

CHAPTER XIII

SPECIAL DAYS

One of the richest fields for the school assembly is that concerned with the celebration of special days. We now have, in America, a number of commonly recognized national holidays, commemorating the birthdays of great men, the happening of significant events, the promotion of worthy causes, etc., which are universally celebrated, the country over. Further, all of the various states have dates and days upon which special attention is focussed on personages, events, and causes which have been, or are, important in the life of the state. In addition to these national and state days, there are many other anniversaries about which there centers a general interest. These anniversaries all offer fine opportunities for emphasizing the various aspects of our social, political, religious, historical, civic, aesthetic, and educational life. This focussing of attention on the characters, ideals, activities, and accomplishments of our great men and women leads the student to a better understanding and a higher appreciation of the places these individuals occupy in the promotion and development of our great complex life.

By participating in, and witnessing, the programs depicting great and useful lives, the students experience, with these characters, the ideals, struggles, and accomplishments, in such a way that they cannot but be influenced directly through such presentation and participation. The lessons of loyalty, perseverance, service, patriotism, citizenship, love of great causes, and respect for law and order can be presented in dramatic form much more effectively than in formal discussions of them. Presented dramatically, these heroes of the boys and girls live

again in a way they can never live when presented merely in formal lessons. These better understandings, higher appreciations, and more desirable ideals are especially important in the educating of foreign children, who rightfully have their own national heroes, but who must also learn to love and cherish ours, before they can really be good citizens. Pupils learn our national aims, ideals, principles of government, responsibilities, and opportunities, effectively, through these programs, and such knowledges, ideals, and attitudes combine to produce the loyal, intelligent citizen of the future.

Because of the specialized interests in this type of material, the program should be sponsored and developed by competent, specialized groups. For instance, the Civics class might plan and present a dramatization of the Constitutional Convention for Constitution Day; the Bird Club, the program for Bird Day; the History Club or class, the program for Washington's Birthday; the Vocational Department, the Labor Day program; or the Art Club or class, the St. Valentine's Day program. Of course, too, there will be cooperation between the various clubs, classes, or departments, dramatic, music, etc., each being responsible for its particular part of the program. In any case, however, specialized interests will spell competency in special day productions.

Only the more or less commonly recognized special days will be discussed in this chapter. Programs for a number of other anniversaries, such as birthdays of well-known authors, composers, artists, inventors, etc., are included in appropriate chapters of this book. A calendar of special days will be found on page 51 and following.

References to material of a more or less biographical, or descriptive, nature have been purposely omitted from the bibliographies of this chapter. Needless to say, the facts concerning the various subjects of each section will be found in

books that are easily obtainable from any library. The references, included, are those which concern, more or less directly, the development and presentation of assembly programs on these topics.[1]

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[1] *Anniversaries and Holidays; A Calendar of Days and How to Observe Them.* by Mary E. Hazeltine, published by the American Library Association, Chicago, is the most comprehensive single volume in this field. This book is not a collection of programs, but a calendar of "holidays, holydays, and seasonal days of the world," with a brief historical sketch of each, together with sources of material, poems, songs, plays, pageants, and pictures, for their observance.

LeRow, C. B. *Pieces for Every Occasion.* Noble and Noble.

Lutkenhaus, A. M. I. *Plays for School Children.* The Century Company.

McSpadden, J. W. *Book of Holidays.* T. Y. Crowell Publishing Company.

Mackay, C. D. *Plays of the Pioneers.* Harper and Brothers.

Mackaye, P. *Yankee Fantasies.* Duffield and Company.

Merington, M. *Holiday Plays.* Duffield and Company.

Miller, F. M. *History in Song, Story and Action.* Educational Publishing Company.

Olcott, F. J. *Good Stories for Great Holidays.* (For Grades.) Houghton Mifflin Company.

Payne, F. V. *Plays for Any Child.* Harper and Brothers.

Price, O. *Short Plays from American History and Literature.* Walter H. Baker Company.

Puppet Plays for Special Days. March Brothers, Lebanon, Ohio.

Rice, S. S. *Holiday Selections.* Methodist Book Concern.

Sanford, A. P., and Schauffler, R. H. *Little Plays for Little People.* Dodd, Mead, and Company.

Schauffler, R. H. *Our American Holiday Series.* Dodd, Mead, and Company.

—— and Sanford, A. P. *Plays for Our American Holidays.* (4 vols.) Dodd, Mead, and Company.

Stevenson, B. E. *Days and Deeds.* Doubleday, Doran, and Company.

Tucker, L. E., and Ryan, E. L. *Historical Plays of Colonial Days.* Longmans, Green, and Company.

Whiting, M. A. *Plays and Pageants for Children.* Educational Publishing Company.

Wiggin, K. D., and Smith, N. A. *Golden Numbers.* Doubleday, Doran, and Company.

Year's Entertainments. F. A. Owen Publishing Company.

Publishers

In the catalogues of the following companies, which specialize to some extent in program planning, will be found a wealth of material that may be used in special day programs. Most of the publications, represented, are inexpensive. Not only will material for programs be found, but also suggestions concerning costumes, make-up, stage decorations, and equipment,

as well as sources for the purchase of any of this material that may be needed.

A. Flanagan and Company, 920 North Franklin Street, Chicago, Illinois.
Beckly-Cardy Company, 17 East 23rd Street, Chicago, Illinois.
Educational Publishing Company, 221 Fourth Avenue, New York, N. Y.
F. A. Owen Publishing Company, Dansville, New York.
Paine Publishing Company, 15 East Fourth Street, Dayton, Ohio.
Penn Publishing Company, 925 Filbert Street, Philadelphia, Pa.
T. S. Denison Company, 623 South Wabash Avenue, Chicago, Illinois.

Magazines

In the current and back numbers of such educational magazines as *Primary Education, Normal Plans and Instructor, Journal of the National Education Association,* and *School Life* will be found much material that may be utilized in these programs.

State Publications

Nearly all states, and in fact some of the larger cities, publish not only very fine bulletins on "special days," but also separate pamphlets and booklets on the various individual days. Needless to say, any school should have copies of the publications of its own state, and probably also a number of those published by other states. The former are usually free and the latter are inexpensive.

Labor Day

first monday in september

Labor Day is celebrated as "Labor's Holiday" and is a legal holiday in all states, except one. Its development from the time when the Knights of Labor first paraded in New York in 1882, to 1894 when Congress made it a National Holiday, through the various states approving it, and finally, to the present time, makes an interesting program for any school. Because this holiday and its attendant parades grew out of the great fairs and similar parades and processions of the medieval guilds, much interesting material concerning these early counterparts of the modern Labor Day can be obtained from history. In many other countries, this event is celebrated on May 1.

Probably most of the program may be built, very appropriately, about the achievements of labor, the dignity of labor, the development of automatic and labor-saving devices, and the struggle of labor, for proper recognition. Several well-known poems are quite appropriate, and a large number of famous paintings are available through the picture companies. These may be displayed or exhibited, by means of large copies, or by means of slides and appropriate descriptions of them.

The Significance of Labor Day.....Student
"The Glory of Toil"—*Edna D. Proctor*.....Student
The Fairs and Processions of the Middle Ages.....Student
The Work of the United States Labor Bureau.....Student
"I Hear America Singing"—*Walt Whitman*.....Student
Labor in Pictures.....Art Club
"Angelus"—*Millet*
"Shepherd and His Flock"—*Bonheur*
"End of Labor"—*Breton*
"Across the Fields"—*Adan*
"Paying the Harvesters"—*L'Hermitte*
"Haying"—*Dupré*
How Labor Day Is Celebrated in Other Countries.....Student
Labor's Achievements and Contributions.....Student
"The Gospel of Labor"—*Henry Van Dyke*.....Student

Labor in Poetry

Explanation.....Student
"Carol of Occupations"—*Walt Whitman*.....Student
"The Village Blacksmith"—*Henry W. Longfellow*.....Student
"The Useful Plow"—*Edwin L. Sabin*.....Student
"The Riveter"—*Margaret E. Sangster*.....Student
Tableau or Slide of Millet's picture, "The Man With the Hoe"....Student
"Man With the Hoe"—*Edwin Markham*.....Student

This idea may be utilized again, if desired, by showing, "Sower" (Millet) and having a student recite "The Sower's Song," by *Thomas Carlyle*, or "The Thinker" (Borglum) and "The Thinker," by *Berton Braley*.

"A Song of Street Labor"—*Caroline A. Lord*.....Student
"Scythe Song"—*Andrew Lang*.....Student

"Jesus, the Carpenter"—*Catherine C. Liddell*.....Student
"The World Is Waiting for You"—*S. S. Calkins*.....Student

Pictures

Among the better known pictures dealing with labor, in addition to those mentioned in the above program, are:

"Gleaners"—*Millet*
"Going to Work"—*Millet*
"The Wood Choppers"—*Millet*
"Morning"—*Breton*
"Gleaner"—*Breton*
"Recall of the Gleaners"—*Breton*
"Washerwoman"—*Breton*
"End of the Day"—*Adan*
"Hay-Maker"—*Adan*
"Harvest Time"—*L'Hermitte*

The catalogue of any picture company will list a great many pictures suitable for this program.

Poems

"The Day and the Work"—*Edwin Markham*
"Shoes of Happiness"—*Edwin Markham*
"Labor"—*Frances Osgood*
"The Chivalry of Labour"—*Gerald Massey*
"The Worker"—*Gerald Massey*
"Brotherhood of Men"—*William Morris*
"Voice of Toil"—*William Morris*
"Work"—*Henry Van Dyke*
"Years of the Modern"—*Walt Whitman*
"Songs of Labor" (six poems)—*John Greenleaf Whittier*
"The Time Clock"—*C. H. Towne*
"The Flower Factory"—*Florence Wilkinson*
"Scum O' The Earth"—*R. H. Schauffler*
"The Leaden-eyed"—*Vachel Lindsay*
"Blessing of Toil"—*S. E. Kiser*
"Work"—*James Russell Lowell*
"Work"—*Angela Morgan*
"Find a Way"—*John S. Saxe*
"The Song of Labor"—*Ninette M. Lowater*
"The Working Man's Song"—*John Stuart Blackie*
"The Lay of the Laborer"—*Thomas Hood*
"Toiler, Canst Thou Dream?"—*Lulu W. Mitchell*

Constitution Day

SEPTEMBER 17

Constitution Day is not a legal holiday, in any state, but it is a day recognized by appropriate programs in most of the

schools of the land. It will be remembered that George Washington, President of the Constitutional Convention, signed the document on September 17, that the Convention wrangled and debated for nearly four months over the question of state's rights, but finally agreement prevailed and, within about six months, nine of the states had ratified it, and the last state ratified it some three years after Washington had signed it. Because in the words of Bryce (*American Commonwealth*), "The Constitution deserves the veneration with which Americans have been accustomed to regard it—it ranks above every other written constitution for the intrinsic excellence of its scheme, its adaptation to the circumstances of the people, the simplicity, brevity, and precision of its language, its judicious mixture of definiteness in principle with elasticity in details," any school which has, as one of its aims, the education of its pupils, in elements of basic citizenship, can well afford to develop an annual Constitution Day program, based on this theme.

Why Is It Necessary to Have a Constitution.....Student
The Story of Our Constitution.....Student
"The Building of the Ship"—*Henry W. Longfellow*.....Student
A Great Triumvirate and the Constitution.....Three Students
James Madison—Father of the Constitution
John Marshall—Expounder of the Constitution
Daniel Webster—Defender of the Constitution
"The Ship of State"—*Henry W. Longfellow*.....Student
Quotations Concerning the Constitution.....Student

Washington	Lincoln
Franklin	Pitt
Clay	Sumner
Everett	Lodge
Webster	Choate

Tableau. The Constitutional Convention.....Dramatic Club

"The American's Creed"—*William Tyler Page*.....School
The Historical Background of the Constitutional Convention.....Student

"My Country" ("A Patriotic Creed for Americans")—*Dr. Frank Crane*.....Student
Introduction of the Members of the Constitutional Convention.....History Club
Reading Selected Parts of the Constitution[1].....Teacher
"What Constitutes a State?"—*Sir William Jane*.....Student
Uncle Sam's Birthday.....Student
What the Constitution of the United States Means to You.Lawyer

Dramatization of the Constitutional Convention

A dramatization of the Convention makes a very fine project for the civics class. This dramatization, preferably, should not be very long, because of the danger of it becoming tiresome, but a few of the most important debates and personages may be presented effectively. Not many characters are needed, but those who participate should be well chosen, and thoroughly drilled, and costumed to look as nearly as possible like those they represent. The material for this dramatization may be obtained from any good encyclopedia, or history of the Convention, and from any of the sources mentioned in the bibliography. The students of the class might well outline, together, the main emphases of the program, and, with the help of the dramatic coach, or teacher of public speaking, complete those presentations that will be most effective in the dramatization.

Columbus Day

OCTOBER 12

Columbus Day, or Discovery Day as it is frequently called, is celebrated in all parts of America. October twelfth is the date of the discovery of America and not the date of the birth of Columbus. The date of his birth is unknown. Columbus is one of the child's first heroes, and, even to older children and

[1]Copies of the Constitution and Declaration of Independence may be obtained from the Superintendent of Documents, Government Printing Office, Washington, D. C.

adults, the story of his difficulties, his success, and his ultimate fate is a tale not only full of vivid lessons but one full of interest as well.

Song. "America".....School
"America"—*William Cullen Bryant*.....Student
The Real and Imaginary Dangers of Sea Travel.....Student
Tableaux.....Dramatic Club
Columbus before King John of Portugal
Columbus at the Court of Spain
Street Festival Scene in Madrid
(Folk Dances by Physical Education Students)
Columbus Landing on San Salvadore
If Columbus Were Here Today.....Student
"Columbus"—*Joaquin Miller*.....Student
Why Not Call America, Columbia?.....Student
Song. "Hail Columbia".....School
Song. "America, the Beautiful".....School
How Columbus Day is Celebrated in.....Four Students
Central America Spain
South America Panama
Tableaux.....Dramatic Club
Early Life of Columbus
Columbus at Salamanca
Columbus at Sea
In the New World
The Return to Spain
Later Years, Death and Burial of Columbus.....Student
Song. "The Star Spangled Banner".....School
The Columbian Exposition, 1893.....Student
Song. "Columbia, the Gem of the Ocean".....School

Tableaux and Dramatizations

The Boy. A boy, of eight or ten years, is shown making a toy ship, with various parts and pieces about him, cloth, sails, wood, spars, and string, or he may be shown studying a book on geography or a set of maps.

The Man. An older boy, made-up and dressed to represent a young man, is depicted studying a set of maps, nautical instruments and implements, the stars, etc.

Before King John of Portugal. The King, seated, is handed letter from Columbus, reads it aloud to his court, laughs in scorn, and decides to have some fun by sending for the "crazy dreamer." Columbus enters and explains, to the King and his advisers, his theories and plans. They make fun of him and the King sends him away with a promise of future help. After he has gone, they all laugh and make sport of him.

Before King Ferdinand and Queen Isabella. Columbus, pointing to a parchment which he is holding in his hand, stands before the royal pair, who are seated on the throne. The King and some of his nobles appear to be mocking Columbus, but the Queen is seriously listening, or may be shown handing Columbus the jewels she had been wearing. One churchman has an open Bible in his hand. The King and Queen are appropriately costumed. The Church men are dressed in long black gowns, and the nobles, courtiers, and attendants, in various combinations of colors and styles, and some are armed. Columbus should be dressed poorly, in a simple cape or loose garment.

Street Scene in Madrid. Columbus is mocked and jeered at by both children and adults.

At Sea. Two different scenes may be shown, the first, indicating that mutiny is about to break out, and the second, indicating that land has been sighted. Columbus should be the central figure.

At San Salvadore. Columbus stands holding the flag of Spain in one hand and a drawn sword in the other. One of the men holds a tall cross, others hold spears. Indians are shown at the sides, looking at the white men. One Indian is shown kneeling, and a sailor is shown kissing the robe of Columbus.

The Return of Columbus. Columbus returns to the Court at which many persons are present. As Columbus enters, all bow low except the King and Queen, who rise to meet him. Columbus kneels and kisses the hand of the Queen. Columbus shows the King and Queen his maps and presents them with gifts.

REFERENCES

BALDWIN, J. *American Book of Golden Deeds.* American Book Company.

—— *Columbus and the Egg.* American Book Company.

LAMPREY, L. *Days of the Discoverers.* Frederick A. Stokes Company.

MABIE, H. W., and STEPHENS, K. *Heroes Every Child Should Know.* Grosset and Dunlap.

McMurry, C. A. *Pioneers on Land and Sea.* The Macmillan Company.
Pieces and Plays for October Days. F. A. Owen Publishing Company.

See also the General Bibliography.

Roosevelt Day

October 27

Although the anniversary of the birth of Theodore Roosevelt has not been made a legal holiday in any state, widespread attention is given to this event, and there has been some agitation for legal recognition of it. Roosevelt ranks as one of our great presidents, and one whom all men admire. He is always a favorite of children, because of his human qualities, his relations with his family, his fondness for hunting and exploring, and his love of nature.

Song. "Onward Christian Soldiers"[1] ..... School
"Theodore Roosevelt"—*Samuel Valentine Cole* ..... Student
Roosevelt—The Boy ..... Student
"Valiant for Truth"—*Corinne Roosevelt Robinson* ..... Student
Roosevelt—The Man ..... Student
"Great Heart"—*Rudyard Kipling* ..... Student
Roosevelt—The President ..... Student
"Mr. Valiant Passes Over"—*A. J. Burr* ..... Student
Roosevelt—The Father ..... Student
"At Sagamore Hill"—*Edgar Lee Masters* ..... Student
Song. "How Firm a Foundation"[1] ..... School
"Roosevelt"—*Peter Fandel* ..... Student
How an Invalid Boy Becomes a Strong Man ..... Student
Personal Glimpses of Roosevelt ..... Student
Sayings of Roosevelt ..... Student
"Roosevelt—Pilot and Prophet"—*Charles H. Towne* ..... Student
The Roosevelt Creed ..... Student
Roosevelt's Message to the Boys of America ..... Student
Roosevelt's Social and Civic Reforms ..... Student
"Close Up the Ranks"—*Edward S. Van Zile* ..... Student

[1] Roosevelt's favorite hymns.

Roosevelt and "The Big Stick".....Student
Roosevelt and "Navy Day".....Student
Roosevelt, the Creator of the "Teddy Bear".....Student
Roosevelt, the Author.....Student
Roosevelt and Labor Troubles.....Dramatic Club

Scene I. Roosevelt, seated at his desk, is receiving reports of the strike. After talking with his Cabinet members, he resolves to break tradition and take part in the settlement himself.

Scene II. Roosevelt meeting with the representatives of Capital and Labor.

Roosevelt's Letters to His Children.....Student
A Visit to the Roosevelt Bird Sanctuary.....Student
The Story of Roosevelt's Grave in Young's Memorial Cemetery.....Student
Memorials to Theodore Roosevelt.....Student

Hallowe'en

October 31

Hallowe'en, a probable combination of classic mythology, Druidic beliefs, and religious superstitions, is celebrated much the same today as it was centuries ago. It is frequently observed under such names as Snapapple Night, and Nutcrack Day, and is one of the outstanding holidays in the life of any community. It is a time of a make-believe world, charged with mystery, goblins, witches, and spooks. Its origin and development should make suitable material for any program, since most people know, only very hazily, the origin and development of this day, and certainly have little or no knowledge as to why goblins, black cats, pumpkins, witches, and skeletons are emblems of it. While it is a time, primarily, for parties, many assembly programs may be built around it. Some of the games commonly used at these parties may well be described, demonstrated, or dramatized in the program.

The stage may be appropriately decorated with shocks of

corn, broomsticks, pumpkins, paper spooks, skeletons, and black cats. Some of these may be "in action," by means of a jerked cord, or an electric fan. Several witches, grouped around a boiling pot suspended over a fire, help to make an attractive setting.

The Origin of Hallowe'en.....Student
Dance of the Witches.....Dancing Class
"Little Orphan Annie"—*James Whitcomb Riley*.....Student
Hallowe'en in Other Countries.....Student
Musical Reading—"Voices of the Night" (weird effects).Student
"Seein' Things at Night"—*James Whitcomb Riley*.....Student
Parade of the Skeletons.....Gymnasium Class
"Hallowe'en"—*Nora Hopper*.....Student
Early "Hallowe'en" Celebrations.....Dramatic Club
The Druids
The Roman Festival of Pamona
"Hallowe'en"—*Robert Burns*.....Student
A Jack o'Lantern Frolic.....Chorus
(The Chorus, dressed in orange and black, carrying lanterns, enters darkened stage, sings, and executes simple dances.)
Dramatization Showing Hallowe'en Customs and Games.Party Club
Story. "The Black Cat"—*Edgar Allen Poe*.....Student
Dance of the Scare Crows.....Dancing Class
"Hallowe'en"—*Joel Benton*.....Student
A Pledge for a Safe and Sane Hallowe'en.....School

Program for Small Children

An interesting dramatization for small children may be built around the origin and development of this holiday. A simple explanation of how, many years ago, the Church, deciding to honor all its saints, established "All Saints' Day," and of how, the night before this day, festivals were held in the gardens in celebration, might be made. Some of the children represent trees, others, representing squirrels and rabbits, frolic among these trees. Peculiar and unusual noises frighten these animals and they run about wildly, while the trees wave their branches.

The wind comes up and begins to howl, and the trees wave their branches more wildly. After the animals have all scampered away, a chattering and screeching is heard, and some witches ride in on broomsticks. Interesting dances by these witches and goblins may close this part of the program. Bobbing for apples might very appropriately end the afternoon's program. Suitable decorations of colored paper hats, masks, and weird figures will add to the attractiveness of the occasion.

REFERENCES

DENTON, C. J. *Creepy Hallowe'en Celebrations.* Paine Publishing Company.

IRISH, M. *Hallowe'en Hilarity.* Paine Publishing Company.

SIMONS, E. *Spooky Hallowe'en Entertainments.* Paine Publishing Company.

See also the General Bibliography.

ARMISTICE DAY

NOVEMBER 11

This date was designated, in 1921, in honor of the Unknown Soldier, who was buried at Arlington Cemetery. It is a legal holiday in all of the states, territories, and possessions of the United States.

Song. "Tribute to the Soldiers"—*Weber*	Girls' Glee Club
The Origin of Armistice Day	Student
Why We Went to War	Teacher
Song. "Smiles"	School
"The Peace Call"—*Edgar Lloyd Hampton*	Student
Tableau. "The Rose of No Man's Land"	Dramatic Club
Song. "Keep the Home Fires Burning"	School
The Story of Satan—A War Dog	Student
"Peace Universal"—*Anna H. Thorne*	Student
Song. "Marching With the Heroes"—*Jacoby*	Girls' Glee Club
The Significance of Armistice Day	Student
President Wilson's War Message	Student

"In Flanders Fields"—*John McCrae*.....Student
"America's Answer"—*R. W. Lilliard*.....Student
America's Part in the War.....Student
A Legionnaire's View—Ten Years After.....Veteran
One Minute Tribute—Students stand in silence, for one minute, in memory of soldiers. This period is closed by "taps" and "echo" (one bugler being on the platform and another at the back of the balcony, or elsewhere.)
Woman's Part in the War.....Student
Armistice Day Ideals and the Kellogg Treaty.....Teacher

War Scene

A simple dramatization may be laid in a dug-out. The back of the stage may be made to represent part of a trench, at one side of which there is an opening of a dug-out. Distant rumbles and nearer crashes, with accompanying flashes, indicate that war is going on. Several soldiers are talking about the War; why we are at war, America's part, what the War is costing, death of friends, letters from home, War leaders, and similar topics. Presently, the group begins to sing verses of famous war songs, such as "Smiles," "Over There," "It's a Long, Long Way to Tipperary," "The Long, Long Trail," "Rose of No Man's Land," etc. An officer appears, and, as the noise outside increases, the soldiers "go over the top." A second scene shows them returning. About half of them return, some wounded, one being carried, all of them ragged and dirty. A third scene shows them receiving the news of the signing of the Armistice.

Sew the Flags Together

For small pupils, a very attractive flag drill may be used. Flags of the Allies may be either made or borrowed, and each flag bearer dressed to represent the country whose flag he carries. After a variety of marchings and wavings of the flags, all are held together, or grouped together, in a stand, as the reader

recites Vachel Lindsay's poem, "Sew the Flags Together." A darkened stage, with the flags in a stand in front of the bearers, spotlights, and a couple of electric fans playing on them, gives a fine climax to this program.

An identification game may be made a part of this stunt, if desired. As each flag appears, the pupils attempt to identify it, either on a slip of paper or by show of hands, as the reader reads a list of nations. After all the flags are in, and have been properly identified, the flag drill begins.

War and Peace

A very effective and simple story may be built around a theme contrasting War and Peace. War, a frightful fellow, is followed by his cohorts, Hate, Suffering, Grief, Ruin, Turmoil, Starvation, etc., each suitably made-up and appropriately attired. Rags and dirt may be easily shown. Red lights, discordant crashes, and smoke may be used to heighten the effect. Each of these characters tells in a short, blustery and boastful verse or talk what he or she is. Peace, a very beautiful and queenly woman, enters, accompanied by her retinue, Happiness, Justice, Understanding, Love, Friendship, etc. The costumes are white, the faces depict happiness, the lights are bright, and the music is sweet. As Peace enters, War leaves. Each of the friends of Peace indicates, very appropriately, what she is. The story is concluded by a student, or Peace, reciting "The Dawn of Peace" by Alfred Noyes, or any one of a number of other suitable poems indicated below.

Topics

The Flag Goes By
What the Armistice Meant to Europe
Experiences in the World War
  This Side
  The Other Side
The Need for Peace
The Soldier's Angel
Pershing, Haig, and Foch
America at War
Lessons of the War

America's Part in the War
War Experiences, by Soldiers
Lloyd George and President Wilson
Ideals of Woodrow Wilson
Ballyshannon—A War Dog

POEMS

"Recessional"—*Kipling*
"The Reveille"—*Bret Harte*
"A Hymn of Peace"—*Oliver Wendell Holmes*
"War Message"—*Woodrow Wilson*
"Peace"—*Harold Trowbridge Pulsifer*
"The Reign of Peace"—*Elija Thornton*
"Peace Triumphant"—*Cole Young Rice*
"Peace"—*G. O. Warren*
"When the Cannon Booms No More"—*William Herbert Carrutts*
"The New City"—*Marguerite O. B. Wilkinson*
"The Unknown Soldier"—*Hunt*
"Be Not Afraid"—*Struthers Burt*

REFERENCES

CLARKE, G. H. *Treasury of War Poetry.* Houghton Mifflin Company.
LLOYD, A. G. *Children's Armistice Day Book.* March Brothers.
SCHAUFFLER, R. H. *Armistice Day.* Dodd, Mead, and Company.
STOUT, E. J. *Daybreak of Peace.* F. A. Owen Publishing Company.

See also the General Bibliography.

EDUCATION WEEK

SECOND OR THIRD WEEK IN NOVEMBER

Education Week, observed each year during the week which includes Armistice Day, is a newcomer to our list of special celebrations, but is one which, in a short time, has become a permanent institution throughout the country. It is also growing in other countries, under the leadership of the World Federation of Education Associations. This week is devoted to a discussion of education, and all programs will be built around the main objectives of education and the methods of achieving them. Although the material here suggested is primarily for the general school assembly, nevertheless, much of it is equally suitable for presentation at parents' and teachers' meetings and

other meetings to which the public, generally, is invited. Each school will focus attention on not only the more or less general educational aims, methods, materials, and needs, but more especially on those of the local community.

The plans, commonly used and recommended for this week, are many and varied, newspaper publicity, posters, exhibits, visiting days, bulletins and folders, and many others, but these will, of course, be supplemented by assembly programs, our main interest here.

The week may be divided up into several different projects, as might be indicated by the program of 1929, November 11-17, during which time the following week's schedule prevailed:

Monday—*Armistice Day*—Education for Citizenship
Tuesday—*Home and School Day*—Education for Worthy Home Membership
Wednesday—*Know Your School*—Mastery of Tools, Technics, and Spirit of Learning
Thursday—*School Opportunity Day*—Education for Vocational and Economic Effectiveness
Friday—*Health Day*—Education for Sound Health
Saturday—*Community Day*—Education for Community Responsibility
Sunday—*For God and Country Day*—Education for Ethical Character

If the school, in its assembly, desires to follow some such general schedule, it may very profitably do so, and material for these programs will be found in appropriate places in this book. The topics listed below have to do more or less with the particular problem of education and the schools.

Excerpts from the Constitution, on Education.....Student
What Is Education?.....Outsider
Dramatization. A Day in an Old School.....Dramatic Club
What Does Education Cost?.....President of Board
Dramatization. A Day in a Modern School.....Dramatic Club
What Does Education Pay?.....Business Man

Introduction of Some Great Leaders in American Education.....Students
(Two minute presentations by each)

Ezekiel Cheever	John Dewey
Horace Mann	Edward L. Thorndike

Some "Do You Know's" About Your School.....Teacher

The History of the Local Schools

An interesting method of showing the progress of the schools is that illustrated by a program developed at the Uniontown, Pennsylvania, Senior High School, under the sponsorship of Miss Mattie E. Wright. This program was built around an exhibition of models of ten school buildings and a new athletic field. These models were shown in the order of the construction of the buildings, and the story of each was told by a reader. Interspersing these exhibitions and stories, were appropriate musical numbers—a minuet dance, a song, "School Days," by a boys' quartette, a "concert" by a first grade rhythm band, and demonstrations by a junior high school bugler and a drummer. Concluding the program, Mr. Milton D. Proctor, Superintendent of Schools, spoke on the future of the Uniontown schools. The students themselves developed the stories and constructed the models.

The above program was based upon the development of school buildings. Other similar programs might be based upon the changes in educational aims, curricula, methods of teaching, extracurricular activities, school traditions, size of enrollment and faculty, and the various other interests and phases of public school education.

An Education Pageant

A very sensible and interesting type of program for Education Week may be developed in the form of a pageant, showing the contributions of the various subjects to the general aims and

Figure 16. Teaching the parents to understand, appreciate, and support the newer conceptions and practices of education is an important responsibility of any school system. The auditorium program may be used to assist in this work.

purposes of education, as commonly accepted and stated by educational authorities. A very fine example of this type of program was presented, recently, at the Little Rock Rotary Club luncheon, by pupils of the West Side Junior High School, Little Rock, Arkansas. There were two main divisions of the program; "Curricular Activities' Contribution to Education" and "Extra-Curricular Activities' Contribution to Education." In a little folder, given to each Rotarian, were set forth first, the seven Cardinal Principles of Secondary Education, and second, the five purposes of the Junior High School as stated by Briggs.[1] Each element of the program then referred its work and field to these aims and purposes. For instance, English began:

"I represent Junior High School English which is the foundation of all junior high and other educational work.

1. I contribute to the first aim of education, Health, by enabling the pupils to read understandingly the laws, rules, and regulations of sanitation, hygiene, and other health measures.

2. I contribute to the second aim of education, Command of Fundamental Processes, by giving the pupils power to understand these processes through intelligent reading and thought getting.

3. I contribute to the third aim, Worthy Home Membership, by creating a greater love for literature and more hours for home reading."

In a similar manner, English states its contribution to the other objectives, Vocation, Citizenship, Worthy Use of Leisure, and Ethical Character.

English then compares its status with the standards of the Junior High School as set by Dr. Briggs, in the following manner:

"1. I meet Briggs' First Standard for the Junior High School because I am required throughout the Junior High School thus 'continuing integrating education.'

2. Through the study of life and living in literature, I 'ascertain pupils' needs and likes,' thus meeting Briggs' Second Standard.

[1]See, Briggs, *Junior High School.* Houghton Mifflin Company.

3. I meet the third standard by exploring pupils' interests, aptitudes, and capacities for further study of literature and kindred subjects."

In a similar manner, English related itself to the other standards as set by Briggs—"Reveal other fields of learning" and "Start the pupil on profitable career."

Following English, Mathematics, Social Science, Science, Latin, Practical Arts, Fine Arts, and Commercial Subjects justified their existence by their contributions to the seven cardinal principles, and showed how they rated when compared with Briggs' five standards.

The second part of the program was built around the extra-curricular activities of the school; Home Room Groups, Assemblies, Pupil Council, and Clubs.

Of course, not all subjects contributed, equally, to all of the objectives, nor did all meet with equal ratings by the junior high school standards. That is not possible, by the very nature of the case, but each did give enough to justify its place in the school.

TOPICS

What the Schools Do
How the Schools Promote Health
How the Schools Improve the Homes
How the Schools Encourage Learning and Thinking
How the Schools Develop Vocational and Economic Efficiency
How the Schools Train for the Wise Use of Leisure
Who Pays Our School Bills?
Great American Education Leaders; Mann, Dewey, Parker, Kilpatrick, Thorndike, Judd, Cubberley, and others
The Aims of Education
Opportunities for Education
Necessity of Education
The Meaning of Education
The Benefits and Values of Education
Education in Colonial Times
Demonstrations of Art, Music, etc.

Demonstration of New Methods of Teaching
Factors That Make a Successful School
Vocational Training and Guidance
What Education Means to the Pupil, Teacher, Parent, Citizen
The Education of Adults
The Education of the Blind, Deaf, and Dumb
Education by Means of Exhibitions, Museums, and Libraries
The Education of Famous Men and Women; Theodore Roosevelt, Woodrow Wilson, Helen Keller, Admiral Peary, William Penn
Life in Early Schools
Education Then and Now
Education in Other Countries
Scholarship or Citizenship?

SOURCES OF MATERIAL

Journal of National Educational Association, all October numbers.
State and County Departments of Education
"Suggestions for the Observance of American Education Week," Office of Education, Washington, D. C.

Thanksgiving

LAST THURSDAY IN NOVEMBER

Our Thanksgiving originated when Governor Bradford, after the harvest, sent four men out to shoot fowl, in order that "we might, after a more special manner, rejoice together." However, for many years, this celebration was a more or less "occasional feast." In 1863, President Lincoln called upon the people to "give thanks for their blessings," on the last Thursday in November and, ever since, this day and its celebration have been definitely fixed.

Reading the "President's Thanksgiving Proclamation".....Student
The First Thanksgiving.....Student
The One Hundredth Psalm.....Student
"Thanksgiving Day"—*Robert Bridges*.....Student
Tableaux.....Dramatic Club
The Mayflower Compact

The Pilgrims and the Indians
A Bountiful Harvest
"A Harvest Song"—*Edwin Markham*.....Student
"Everyday Thanksgiving Day"—*Harriet Prescott Spofford*..Student

The Sixty-fifth Psalm.....Student
The History of Thanksgiving.....Student
"Give Thanks for What?"—*W. F. Crofut*.....Student
"That Things Are No Worse, Sire"—*Helen Hunt Jackson*..Student
A Notable Thanksgiving, May, 1778 (French and Colonial Treaty).....Student
"Thanksgiving Pumpkin Pies"—*Margaret E. Sangster*.....Student
"The Corn Song"—*John Greenleaf Whittier*.....Student
Living Presentation of Broughton's Pictures.....Art Club
Pilgrims Going to Church
John Alden and Priscilla
Return of the Mayflower
"The Indian Summer"—*John H. Bryant*.....Student
"The Feast of Harvest"—*Edmund Clarence Stedman*.....Student
The Spirit of Harvest Home.....Dramatic Club

America is seated on an altar, which is heaped high with harvest fruits and vegetables. Representatives of North, South, East, and West bring offerings to America. The stage should be decorated with corn, pumpkins, vegetables, and festoons. Lights are covered with red crepe paper. "Let Us Give Thanks," by Faringham, may be read by a student, to close this scene.

George Washington's Proclamation of 1795.....Student
The One Hundred and Forty-seventh Psalm.....Student
"Landing of the Pilgrims"—*Felicia Hemans*.....Student
"Song of the Pilgrims"—*Upham*.....Student
"The First Thanksgiving Day"—*Alice Williams Brotherton*.Student
Dramatizations.....Dramatic Club
The History of Thanksgiving
Smoking the Peace Pipe with the Indians
The Indians Showing the Pilgrims How to Plant Corn
Indians and Pilgrims Celebrating Thanksgiving Together
Why the Turkey Is a Thanksgiving Bird.....Student
"The Autumn Festival"—*John Greenleaf Whittier*.....Student

"Farmer John's Thanksgiving"—*Isaac F. Eaton*.....Student
"Harvest Home Song"—*John Davidson*.....Student

One Hundred and Thirty-sixth Psalm.....Student
"The Pilgrims Came"—*Annette Wynn*.....Student
Story of the Pilgrims.....Five Students
At Home in England
In Holland
Journey to America
Their Discouragements
The First Thanksgiving
"The Pilgrim Song"—*Florence Earle Coates*.....Student
Some Famous Pilgrim Pictures[1].....Art Club
"The Embarking of the Pilgrims"—*Weir*
"The Landing of the Pilgrims"—*Rothermel*
"Departure of the Mayflower"—*Hayes*
"The Two Farewells"—*Broughton*
"The Pilgrim Exiles"—*Broughton*
"Ballad of the Thanksgiving Pilgrims"—*Clinton Scollard*...Student

Thanksgiving Pageant

A Thanksgiving program, different from the usual type, was staged at the Latrobe, Pennsylvania, High School, under the leadership of Miss Maude Wheeler. The pageant opened with a scene in the house of one of the Plymouth colonists, the originators of Thanksgiving. The Puritan wife, having expressed a wish to see the future of the colony, dreamed of a great nation. The following scenes were presented in the order indicated:

Later Colonial times. Virginia reel, danced by four couples.
Sketch showing a military camp during the War of 1812.
Soldiers in camp during the Mexican War.
Lee's Surrender to Grant. President Lincoln introduced.
Spanish American War scene with McKinley and Roosevelt
World War Scene portrayed by soldiers in khaki.
Grand Finale of all characters.

[1]See Perry Pictures.

Poems

"Courtship of Miles Standish"..... *Henry W. Longfellow*
"The Rock of the Pilgrims"..... *George P. Morris*
"The Mayflower"..... *John Greenleaf Whittier*
"The Beautiful World"..... *W. L. Childress*
"A Child's Thought of Harvest"..... *Susan Coolidge*
"Song of the Harvest"..... *Henry Stevenson Washburn*
"Thanksgiving Day"..... *Lydia Maria Child*
"A Thanksgiving to God for His House"..... *Robert Herrick*
"Thanksgiving for Thanksgiving"..... *Amos R. Wells*
"Thanksgiving"..... *Carolyn Wells*
"Thanksgiving"..... *Odell Shepard*
"Thanksgiving Day"..... *J. J. Montague*
"Thanksgiving Night"..... *Wilbur D. Nesbit*
"Forever on Thanksgiving Day"..... *Wilbur D. Nesbit*
"How Indian Corn Came Into the World"... *Henry R. Schoolcraft*
"Thanksgiving"..... *Amelia E. Barr*
"The First Thanksgiving"..... *Arthur Guiterman*
"Thanksgiving in Boston Harbor"..... *Hezekiah Butterworth*
"Thanksgiving"..... *Hannah E. G. Arey*
"The Pumpkin"..... *John Greenleaf Whittier*
"Two Festivals"..... *Lucy Larcom*
"The Harvest Moon"..... *Henry Wadsworth Longfellow*
"November"..... *Alice Carey*
"The Peace Autumn"..... *John Greenleaf Whittier*
"Thanksgiving Day in the Old Church Tower"..... *Thomas Bailey Aldrich*
"Thanksgiving Day"..... *Henry Alford*
"Thanksgiving"..... *F. R. Havergal*
"The 'Lily's' Thanksgiving"..... *Mrs. Dawson M. Phelps*
"Ode to Autumn"..... *John Keats*
"Indian Summer"..... *Eudora S. Burmstead*
"In November"..... *Susan Kelly Phillips*

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KELLOGG, A. M. *How to Celebrate Thanksgiving and Christmas.* Penn Publishing Company.

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Pieces and Plays for Thanksgiving. F. A. Owen Publishing Company.

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SINDELAR, J. C. *Thanksgiving Entertainments.* A. Flanagan and Company.

Thanksgiving in Poetry. H. W. Wilson Company.

CHRISTMAS

DECEMBER 25

Christmas is recognized, not only in all states, territories and possessions of the Union, but also in all parts of the civilized world. December 25th may not represent the date of the birth of Christ, although it is commonly recognized as such. The day was first celebrated, according to record, by order of Telesphorus, seventh Bishop of Rome, in order to attract people from the pagan festivals of Rome.

DECORATIONS

The stage should be suitably decorated with lights, festoons, banners, yule log, holly wreaths, pine boughs, colored paper decorations, etc., and a tree may be placed at the back, or one at each side, of the platform. This tree should be decorated with colored lights, Christmas bulbs and candles, and with small mirrors, strips of tin, tinsel, and other similar material to reflect the light. Colored lights may be made to play on it, from the base around it and from the wings of the stage.

Song. "Stille Nacht, Heilige Nacht".....German Club
"The First Christmas in New England"—*Hezekiah Butterworth*.....Student
"Christmas in the North"—*Margaret E. Sangster*.....Student
"The Shepherds in Judea"—*Mary Austin*.....Student
Tableaux—Scenes from "A Christmas Carol"—*Dickens*...Dramatic Club
The Counting House of Scrooge and Marley

Warehouse of Fezziwig and Company
Bella's House
Interior of the Cratchet Kitchen
A Church Yard

"Bells Across the Snow"—*Ridley Havergal*.....Student
"A Defective Santa Claus"—*James Whitcomb Riley*.....Student
"Carol of the Birds"—*Bas-Quercy*.....Student
Song. "It Came Upon a Midnight Clear".....School

Song. "Joy to the World".....School
"Sing Sing for Christmas"—*J. H. Egar*.....Student
The History of the Christmas Tree, Holly, and Mistletoe..Student
"The Christmas Trees"—*Mary F. Butts*.....Student
Stories of Famous Christmas Pictures (Illustrated).....Art Club
"The Holy Night"—*Corregio*
"Sistine Madonna"—*Raphael*
"Madonna of the Chair"—*Raphael*
The History of the Christmas Stocking.....Student
"Stocking Song on Christmas Eve"—*Mary Mapes Dodge*...Student
Old English Christmas Customs.....Teacher
"The First Christmas"—*Emilie Poulson*.....Student
Song. "There's a Song in the Air".....School

"Ring Out, Wild Bells"—*Tennyson*.....Student
The Story of Santa Claus.....Student
Christmas Carols Explained and Sung.....Glee Club
"Here We Come a Wassailing"
"The Boar's Head"
"The First Noël"
"Good King Wenceslas"
"Jest 'Fore Christmas"—*Eugene Field*.....Student
How Christmas Was Celebrated in the Colonies.....Student
"The Carol of the Fir Tree"—*Alfred Noyes*.....Student
What Christmas Should Mean to Us.....Student

Song. "O, Come All Ye Faithful".....School
Tableau. Mary and Manger.....Dramatic Club
"Little Lord Jesus," sung, behind scene, by Mixed Chorus
Four Famous Christmas Stories.....Four Students
"The Birds' Christmas Carol"—*Wiggin*

"The Coming of the Prince"—*Field*
"The Lost Word"—*Van Dyke*
"The Voyage of the Wee Red Cap"—*Tolstoi*

Tableau. The Three Wise Men.....Dramatic Club
"Star of Bethlehem"—*Roma Wordsworth*, sung behind scene, by.....Girls' Chorus
Song. "O Little Town of Bethlehem".....School
"Keeping Christmas"—*Henry Van Dyke*.....Student
Song. "Hark the Herald Angels Sing".....School
"Christmas Bells"—*Longfellow*.....Student
How Christmas Is Celebrated in Other Countries.....Student
Solo. "Holy Night, Silent Night".....Student
Reading. "Christmas Goose at the Cratchets".....Student
Why Turkey and Cranberries?.....Student
Song. "Jingle Bells".....School
The Real Christmas Spirit.....Teacher
Song. "Ring Merrily, Bells".....School

Christmas Giving

Many schools now emphasize the giving, and not the receiving, of gifts. For a week or two before Christmas, each home room collects food, clothing, toys, books and magazines, and other useful presents. If so desired, each day may be set aside for some particular kind of gift. For instance, one day is book day, another is potato day, toy day, dried fruit day, canned goods day, clothing day, doll day, etc., and these articles are brought by those wishing to contribute them. All articles are appropriately wrapped and identified by the members of the room.

The assembly program is then built around the bringing and giving of these gifts. The Spirit of Christmas is suitably dressed and seated on her throne. Around her is her court, made up of Joy, Happiness, Peace, Justice, etc. As court opens, the Spirit of Giving is announced. She enters, and tells the Spirit of Christmas that she has come to visit her, and that she has

brought her many gifts. The Spirit of Christmas thanks her, expresses her joy at being visited, and invites her to sit with her on the throne. The Spirit of Giving does so and orders the gifts to be brought in. Each home room, then, through its representatives, brings in its offerings. A short verse and an announcement, or merely a placard, identifies the room. As these gifts are announced and stacked, the representatives go to the far side of the stage, and remain standing until all are in.

A Trip With Santa

A very pretty and interesting dramatization for younger children may be built around the general theme of Santa Claus and his work. A child is put to bed by her mother. When asleep, she dreams, and her dream becomes a reality to the audience. The various scenes are now laid as follows:

Santa, entering and asking the little girl if she would like to accompany him.

Santa's Workshop, showing Brownies making Christmas toys. One or two of Santa's bookkeepers are recording good and bad deeds of little boys and girls. These deeds are read aloud, as they are entered in the book.

Santa is packing his bag in preparation for his trip. As the names of the boys and girls are read, Santa packs his bag with suitable toys and presents for them. When the gifts are packed, his reindeer are brought to the door, and he and his guest go outside, where the sleigh bells are tinkling.

The next scene shows Santa and his guest stealthily entering the room where children are sleeping. He takes his presents out of the bag and places them in the stockings.

After he leaves, the children get up and examine their presents, blow their horns, ring their bells, and play with their toys, in great glee. Santa and his guest may hide in the room and watch them play.

The playlet concludes with Santa returning his guest to her home. She thanks him very sincerely for his kindness and jumps into bed. When she awakes, she runs to see what he has left in her stockings.

Poetry and Prose

"Christmas Bells"..... *Henry W. Longfellow*
"Christmas in the North"..... *Margaret E. Sangster*
"Christmas"..... *Nahum Tate*
"The Shepherds"..... *Laura Spencer Porter*
"The Gift"..... *Laura Spencer Porter*
"Christmas Carol"..... *Phillips Brooks*
"Christmas Dusk"..... *Wilbur D. Nesbit*
"The Little Christmas Tree"..... *Susan Coolidge*
"A Visit from St. Nicholas"..... *Clement C. Moore*
"Kris Kringle"..... *Thomas Bailey Aldrich*
"The Angels' Song"..... *Edmund Hamilton Sears*
"Twas Jolly, Jolly Wat"..... *C. W. Stubbs*
"Carol"..... *Kenneth Grahame*
"Signs of Christmas"..... *Edwin Lees*
"A Christmas Hymn"..... *C. Frances Alexander*
"Christmas Eve"..... *John Davidson*
"The Shepherds Had an Angel"..... *Christina G. Rosetti*
"A Christmas Carol"..... *Christina G. Rosetti*
"Song of a Shepherd Boy at Bethlehem"... *Josephine Preston Peabody*
"The Least of Carols"..... *Sophie Jewett*
"The Christmas Silence"..... *Margaret Deland*
"Christmas Folksong"..... *Lisette Woodworth Reese*
"Cradle Hymn"..... *Martin Luther*
"A Christmas Carol"..... *Josiah Gilbert Holland*
"Wassailers' Song"..... *Robert Southwell*
"Ceremonies for Christmas"..... *Robert Herrick*
"Our Joyful Feast"..... *George Wither*
"Carol"..... *William Canton*
"A Child's Prayer"..... *Francis Thompson*
"Christmas"..... *Thomas Helmore*
"Christmas Day"..... *Eugene Field*
"A Christmas Legend"..... *Frank Sidgwick*

"The Christmas Tree in the Nursery"..... *Richard Watson Gilder*
"From Far Away"..... *William Morris*
"A Christmas Carol"..... *Gilbert K. Chesterton*
"Good King Wenceslas"..... *From the Latin by J. M. Neale*
"When the Christ Child Came"..... *Frederick E. Weatherly*
"A Christmas Carol"..... *James Russell Lowell*
"The Shepherds in Judea"..... *Mary Austin*
"A Christmas Hymn"..... *Alfred Dornett*
"Christmas Carol"..... *Coleridge*
"The Carol of the Fir Tree"..... *Alfred Noyes*
"Last Christmas Was a Year Ago"..... *James Whitcomb Riley*

Stories

A Russian Legend..... *Babouska*
Christmas Carol..... *Charles Dickens*
Coming of the Prince..... *Field*
The Pine Tree..... *Hans Christian Andersen*
The First Christmas Tree..... *Henry Van Dyke*
Story of the Other Wise Man..... *Henry Van Dyke*
Why the Chimes Rang..... *Alden*
Legend of the Christmas Rose..... *Lagerŏf*
The Christmas Angel..... *Abbie F. Brown*

Plays

St. George and the Dragon (Murmuring play)..... *Dramatic Guild*
The Nativity, a Mystery Play..... *Linda Ekerman and Elizabeth Fyffe*
The Least of These..... *E. M. Wilson and A. W. Field*
Why the Chimes Rang..... *Elizabeth A. McFadden*
Christmases in Merrie England..... *Mari Ruef Hofer*

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See also the General Bibliography.

NEW YEAR'S DAY

JANUARY 1

One of the very oldest, possibly the oldest, of our festivals is that of New Year's, which has been celebrated in one form or another for a great many centuries. This has varied widely, on account of the difference in the time of the seasons in the different parts of the world. The use of January 1, now commonly observed, is of comparatively recent establishment, dating from the Gregorian Calendar, adopted October 15, 1582. In nearly all of the earlier and later festivals, the celebration was of a religious or "pagan" nature. Naturally, this is one of the few existing holidays universally celebrated, which is referred to in the Bible, where it is called the "Feast of the Trumpets." The theme of any program of New Year's celebrations may well be "off with the old, on with new." While there is danger of too much moralizing and sermonizing in these programs, yet here is a place and time for the pupil to be made to think, seriously, in terms of himself and his future. Consequently, any such program should have a message for every pupil, and its lesson should be made real and personal.

"A New Year"—*Margaret E. Sangster* ..... Student
New Years of Other Days ..... Student
"A Song for New Year's Eve"—*William Cullen Bryant* ..... Student
New Year Celebrations in Other Countries ..... Student

"On the Threshold"—*A. H. Baldwin*.....Student
What New Year's Means to Me.....Student
"Ring Out, Wild Bells"—*Alfred Tennyson*.....Student

Old Year and New Year

An attractive program (or part of a program), may be based upon the general theme of the departing of the old year and the coming of the new. Old Year, a decrepit old gentleman with long white hair and a weak, cackling voice, suitably dressed, and leaning heavily on a cane, tells what he has seen accomplished during his reign of twelve months. These items are the outstanding international, national, state, and local contributions of the year. They may have to do with politics, business, education, society, machinery and invention, music, literature, building, transportation, and other phases of human life and activity. Old Year reviews a few of these, very briefly. In some instances, particularly in the construction of buildings, roads, bridges, and similar material improvements, and in some other types of activities, Old Year will have merely seen these started. They will not have been completed. He rejoices that he started them, but bemoans the fact that he cannot finish them.

New Year, a young, ruddy, bouncing, and enthusiastic individual breezes in, and, in not too polite terms, orders Old Year off the stage. Old Year resents these orders and attempts to stay, but New Year insists that he leave, that he is worn out, that his time for retirement has come, and, more or less rudely, pushes him off the stage. New Year then returns to the center of the stage, and boasts about what he is going to accomplish in the next twelve months. He makes deprecatory remarks about Old Year and his contributions, and contrasts them with what he plans to do. His remarks will also concern some of the

same items introduced, or started, by Old Year. Each item should be a bona-fide activity, or cause, in which progress will be seen. The completion of great undertakings, local buildings, roads, bridges, and the like can be appropriately introduced in this program. A blast from a trumpet calls this bouncing New Year to his work and ends the program.

Calendar

A girl, who has been awaiting the coming of the New Year, has fallen asleep with her book in her hand. As the clock strikes twelve, the New Year, a small child, dressed like Cupid, with a "New Year" sign across her body from shoulder to waist, enters, awakens the girl, and introduces, in order, the various months of the year. The representations are as follows.

January. Three girls, dressed in heavy sweaters and caps, with skates slung across their shoulders. Sleigh bells jingle in the distance.

February. Through a large paper heart, enter two lovers, dressed in quaint old garments. They walk slowly off the stage, holding hands.

March. Several children enter, carrying kites, and prepare to fly them.

April. Three girls enter, two are dressed in bright colored slickers, and one carries an umbrella.

May. Two boys, dressed and equipped for a fishing trip, enter and pass happily across the stage, talking about their prospects for a big catch.

June. A wedding party walks slowly across the stage, to the tune of Mendelssohn's "Wedding March."

July. Three Boy Scouts enter with the flag, plant it, and salute.

August. A number of students are grouped around an evening campfire, singing songs.

September. A group of school children, carrying books and other school equipment, hurry off to school. The school bell is heard in the distance.

October. Several students, appropriately dressed, are on their way to a Hallowe'en party.

November. A Puritan man and woman enter and kneel in silent prayer.

December. Santa Claus and his helpers are packing his bag for Christmas.

New Year concludes the pageant by coming to the center of the stage and reciting Tennyson's poem, "Ring Out, Wild Bells."

New Year in Our School

An application of the New Year theme to the school and its activities makes an appropriate topic. The following program, from the Walnut Junior High School, Clairton, Pennsylvania, was given at the beginning of school in September. Although this is probably the most appropriate time for it, nevertheless it also represents what might be given on the New Year's program.

Looking Forward Again
Better Assemblies
Interclass Competition
Bigger Library
Winning Debate Teams
Interesting Club Work
A Working Student Government
Improved Singing
Successful Athletic Teams
And-So-Forth

Some poems which are appropriate for the New Year's program are:

"The New Year"..... *George Cooper*
"Address to the New Year"..... *Dinah Muloch Craik*
"Ring, Joyful Bells"..... *Violet Fuller*
"Another Year"..... *Thomas O'Hagan*
"The Death of the Old Year"..... *Alfred Tennyson*
"The Child and the New Year"..... *Celia Thaxter*

Lincoln's Birthday

FEBRUARY 12

Lincoln's birthday has been made a legal holiday in twenty-six states, in Alaska, and Porto Rico, and is widely celebrated in many of the other states and possessions of the United States. A good program is one which, displaying no bitterness, pictures the early and later struggles, the humor and humanness, and the accomplishments of this great American.

Lincoln Day Proclamation—*Calvin Coolidge*.....Student
Unveiling of Picture of Lincoln.....Student
Pupils stand in silence for ten seconds.
"Young Lincoln"—*Edwin Markham*.....Student
Stories Indicating Lincoln's Character.....Six Students
Damage to the Borrowed Book
Returning the Right Change
Lincoln and the Pig
The Bixby Letter
Rescuing the Birds
Kindness to His Mother
Lincoln Proverbs.....Student
"He Leads Us Still"—*Arthur Guiterman*.....Student

"Lincoln"—*James Whitcomb Riley*.....Student
Lincoln's Boyhood.....Student
How Lincoln Gained the Name of "Honest Abe".....Student
Bits of Humor from Lincoln's Life.....Student
The Lincoln-Douglas Debates.....Student
"The Man of Peace"—*Bliss Carman*.....Student
Traits of Lincoln's Character.....Four Students
Perseverance Honesty
Kindness Bravery
Story of the Gettysburg Address.....Student
Lincoln and "Tad".....Student
"Abe Lincoln Walks at Midnight"—*Vachel Lindsay*.....Student

"Lincoln, the Man of the People"—*Edwin Markham*.....Student
Reading of Abraham Lincoln's Autobiography.....Student
"Abraham Lincoln"—*William Cullen Bryant*.....Student
Selections from Lincoln's Second Inaugural Address.....Student
"Abraham Lincoln"—*Paul Lawrence Dunbar*.....Student
Reading of Lincoln's Letter to Horace Greeley.....Student
"Our Martyr Chief"—*James Russell Lowell*.....Student
"The Liberty of Lincoln"—*H. W. Farrington*.....Student
The Story of John Drinkwater's Play, "Abraham Lincoln".Student
The Lincoln Memorial University, Cumberland Gap, Tenn.Student
"Our Good President"—*Phoebe Cary*.....Student
The Story of the Lincoln Highway (Illustrated).....Student

"To the Memory of Abraham Lincoln"—*William Cullen Bryant*.....Student

"The Shepherd and His People"—*Phillips Brooks*.....Student
Short Sketches of Lincoln.....Three Students
Lincoln and Education
Lincoln's Boyhood Books
Lincoln's Adventure as a Soldier
"Nancy Hanks"—*Harriet Moore*.....Student
Lincoln as Storekeeper.....Student
Lincoln Running for Legislature.....Student
"The Hand of Lincoln"—*Edmund Clarence Stedman*.....Student
Lincoln as Postmaster.....Student
Lincoln as Surveyor.....Student
Lincoln in Law and Politics.....Student
"The Perfect Tribute"—*Mary Shipman Andrews*.....Student

A Visit to Lincoln's Birthplace, at Hodgenville, Kentucky..Student
Some Places Where Lincoln Lived.....Student
Lincoln Memorials.....Student
(Streets, cities, counties, parks, schools, person's names.)
Lincoln's Picture on Stamps, Coins, Currency, and Seals...Student
Famous Statues of Lincoln.....Two Students
Gutzon Borglum's at Newark, New Jersey
Saint Gaudens' at Lincoln Park, Chicago
Lincoln's Tomb at Springfield, Illinois.....Student
"The Cenotaph of Lincoln"—*James T. McKay*.....Student
The Lincoln Memorial at Washington, D. C. (Illustrated).Student

POEMS

"Abraham Lincoln".....*Samuel Valentine Cole*
"Abraham Lincoln, the Master".....*Thomas Curtis Clark*
"The Gettysburg Ode".....*Bayard Taylor*
"His Face".....*Florence Earle Coates*
"Hushed Be the Camps Today".....*Walt Whitman*
"Lincoln".....*George Henry Boker*
"Lincoln".....*John Vance Cheney*
"Lincoln".....*James Whitcomb Riley*
"The Lincoln Statue".....*W. F. Collins*
"The Master".....*Edwin Arlington Robinson*

"On a Bust of Lincoln"..... *Clinton Scollard*
"President Lincoln's Grave"..... *Caroline A. Mason*
"To Borglum's Seated Statue of Abraham Lincoln"..... *Charlotte B. Jordan*
"Two Heroes" (Columbian Ode)..... *Harriet Moore*
"Lincoln"..... *Henry Tyrrell*
"Lincoln"..... *Maurice Thompson*
"Lincoln Centenary Ode"..... *Percy MacKaye*
"Commemoration Ode"..... *James Russell Lowell*
"Abraham Lincoln"..... *Carl Schurz*
"Abraham Lincoln"..... *Richard Henry Stoddard*
"Abraham Lincoln"..... *Joel Benton*
"On the Life Mask of Abraham Lincoln"..... *Richard Watson Gilder*

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Mawson, A. *Winnowings for Lincoln's Birthday.* D. Appleton and Company.

Schauffler, R. H. *Lincoln's Birthday.* Dodd, Mead, and Company.

See also the General Bibliography.

St. Valentine's Day

FEBRUARY 14

St. Valentine's Day is another of the days which we all recognize, but which is not a legal holiday. An assembly program on, or near, this date should not only be educative in showing its interesting history and development, but should also be instrumental in teaching the pupil to appreciate the real purpose and spirit of the day.

Bishop Valentine and the Origin of St. Valentine's Day..... Student
"To Saint Valentine"—*Jennie Betts Hartswick*..... Student
The Story of the First Valentine..... Student
"Valentine's Day"—*Charles Kingsley*..... Student

Valentines in Ancient Rome.....Student
"A Valentine"—*Laura Elizabeth Richards*.....Student
Interesting Methods of Celebrating St. Valentine's Day.....Student
"Valentine"—*Charles G. Blanden*.....Student
Valentines, Pretty or Ugly?.....Student

REFERENCE

BITNEY, M. R. *Valentine Gayety Book*. Paine Publishing Company.

See also the General Bibliography.

WASHINGTON'S BIRTHDAY

FEBRUARY 22

Washington's birthday is one of the oldest of our national holidays. It was first celebrated by Count de Rochambeau at Newport, Rhode Island, in 1781, less than three months after the departure of the British. It is now a legal holiday in every state, territory, and possession of the United States.

The stage should be decorated with all the patriotic emblems available, flags, banners, and flowers, including a portrait of Washington, centrally and prominently located, with the motto —"First in peace, etc.", and the dates of his birth and death, 1732-1799. The former should be trimmed with flowers, the latter with crepe.

"Young Washington"—*Guiterman*.....Student
Famous Pictures of Washington, Their Stories.....Dramatic Club
"Character of Washington"—*Sparks*.....Student
Song. "Red, White, and Blue".....School
"The Flag of Washington"—*Gillett*.....Student
Song. "Hail Columbia".....School
"The Star in the West"—*Cook*.....Student
Song. "The Flag of the Free".....School
"Farewell Address"—*Washington*.....Student
Song. "America".....School

"The Character of Washington"—*Daniel Webster*.....Student

Four Important Achievements of Washington's Administration.....Four Students
Quelling the Whiskey Rebellion
Establishing the Bank and Mint
Quieting the Indians
Negotiating the Algerian and Spanish Treaties
Some Maxims of Washington.....Student
Tableaux.....Dramatic Club
Washington as a Surveyor
Taking Command of the Army
Washington at Valley Forge
"Ode to Washington"—*John Greenleaf Whittier*.....Student

"Washington's Birthday"—*Oliver Wendell Holmes*.....Student
Washington's Boyhood.....Student
Washington as a Soldier.....Student
"Washington's Vow"—*John Greenleaf Whittier*.....Student
Washington as President.....Student
Washington's Character.....Student
"Washington's Name in the Hall of Fame"—*Margaret E. Sangster*.....Student

"The Twenty-second of February"—*William Cullen Bryant*.Student
Washington as an Athlete.....Student
Anecdotes of the Life of Washington.....Student
Song. "Yankee Doodle".....School
"Rules of Conduct"—*Washington*.....Student
Memorials Named in Honor of Washington.....Student
(Cities, counties, streets, bridges, parks, schools.)
"Crown Our Washington"—*Hezekiah Butterworth*.....Student

"Washington's Birthday"—*Arthur J. Burdick*.....Student
Childhood Stories of Washington.....Seven Students
The Apple
The Hatchet
Playing Soldier
School Life
The Colt
Love for His Mother
His Desire to Be a Sailor
"Washington"—*Eliza Cook*.....Student
Stories About Washington's Character.....Six Students
His Punctuality
His Taste for Literature

His Smile
His Modesty
His Control of His Temper
His Thoughtfulness

"Our Washington"—*Eliza W. Durbin*.....Student
"The Birthday Ever Honored"—*George Howland*.....Student

Additional Material

Famous Pictures[1]

Washington
Martha Washington
Mount Vernon
The Washington Elm
Washington Crossing the Delaware
The Washington Monument
Washington at Trenton
Washington as a Surveyor
Washington at Valley Forge
Washington and Lafayette at Mount Vernon

Topics

Washington's Mother
Early Life of Washington
Washington as a Christian
Education of Washington
Washington at Valley Forge
Tributes to Washington
Story of Washington's Farewell Address
Mount Vernon in Washington's Time
A Visit to Mount Vernon Today
Washington's Love Affairs
Martha Washington
Washington and Education
The Washington Monument
Memorials to Washington
Washington as a Surveyor
Washington and Lafayette
Washington's Administration: Hamilton, Secretary of Treasury
Washington and Genet
Declination of Third Term
Washington in the French and Indian War
Washington's Part in Making the United States Flag
Washington's Picture on stamps, coins, currency, and seals
Great Orators' Estimates of Washington—Rufus Choate, Edward Everett, Richard Henry Lee, Abraham Lincoln, Daniel Webster

Poems

"Washington on the Delaware".....*Joaquin Miller*
"Union and Liberty".....*Oliver Wendell Holmes*
"Washington".....*John A. Prentice*
"Washington Monument at Night".....*Carl Sandberg*
"Washington's Tomb".....*Ruth Lawrence*

[1]See Perry Catalogue.

"Washington at Trenton"..... *Richard Watson Gilder*
"Washington's Statue"..... *Henry Theodore Tuckerman*
"To the Shade of Washington"..... *Richard Alsop*
"Mt. Vernon, the Home of Washington"..... *William Day*
"Under the Old Elm," Canto VIII..... *James Russell Lowell*
"The Bell of Mount Vernon"..... *Hezekiah Butterworth*
Selection from "Ode to Napoleon"..... *Lord Byron*
"At the Tomb of Washington"..... *Clinton Scollard*
"Two Heroes" (Columbian Ode)..... *Harriet Moore*

REFERENCES

KELLOGG, A. M. *How to Celebrate Washington's Birthday.* Penn Publishing Company.

SCHAUFFLER, R. H. *Washington's Birthday.* Dodd, Mead, and Company.

SINDELAR, J. C. *Washington Day Entertainments.* A. Flanagan and Company.

Washington and Lincoln in Poetry. H. W. Wilson Company.

See also the General Bibliography.

SAINT PATRICK'S DAY

MARCH 17

Although Saint Patrick's Day is not a legal holiday in America, it is, nevertheless, widely recognized and celebrated here. To the majority of people, and especially to pupils, Saint Patrick is known as the patron Saint of the Irish who, according to legend, "drove the snakes out of Ireland." Consequently, an appropriate program will not only be interesting to the pupils of the school, but should also be educative as well. Irish history, music, literature, folk lore, and customs offer many possibilities for the assembly program on this day. Appropriate decorations and music will help to make the program a success.

Song. "Killarney"—*Balfe*..... School
"The Birth of St. Patrick"—*Samuel Lover*..... Student
Song. "Kathleen Mavourneen"—*Crouch*..... School
"St. Patrick"—*William Maginn*..... Student

Song. "Rosie O'Grady".....School
"Bells of Shandon"—*Mahony*.....Student
Vocal Solo. "The Last Rose of Summer"—*Moore*.....Student
"Rory O'Moore"—*Samuel Lover*.....Student
Song. "The Harp That Once Through Tara's Hall"—*Moore*....School
"The Fighting Race"—*Joseph I. C. Clark*.....Student
Song. "Come Back to Erin"—*Claribel*.....School

Song. "The Wearin' O' the Green"—*Dion Boucicault*.....School
The Origin of Saint Patrick's Day.....Student
"St. Patrick Was a Gentleman"—*Henry Bennett*.....Student
Song. "Believe Me, If All Those Endearing Young Charms"—
Moore.....Student
How St. Patrick's Day Is Celebrated in Ireland.....Student
Vocal Solo. "Mother Machree"—*Young*.....Student
"The Shamrock"—*Maurice De Guerin*.....Student
Song. "Where the River Shannon Flows".....School

SONGS

"Oft in the Stilly Night".....*Moore*
"The Minstrel Boy".....*Moore*
"That Tumble Down Shack in Athlone".....*Pascoe*
"When Irish Eyes Are Smiling".....
"Macushla".....*Rowe*

POEMS

"Widow Machree".....*Samuel Lover*
"Exile of Erin".....*Campbell*
"Hills of My Heart".....*Carberry*
"My Land".....*T. O. Davis*
"Cushla-ma-chree".....*John P. Curran*

ARBOR DAY

SECOND FRIDAY IN APRIL

Arbor Day, originated by J. Sterling Morton, United States Commissioner of Agriculture, was first formally recognized by his own state, Nebraska, in 1885. In some states it is celebrated on April 22, Morton's birthday. In general, however,

the date varies, due to differences in climate, and this day is observed in January, February, March, April, May, and December. One state observes it twice annually. In many states it is celebrated in conjunction with Bird Day.

"Trees"—*Rausback*.....Glee Club
The Origin of Arbor Day.....Student
The Governor's Proclamation.....Student
"The Friendly Trees"—*Henry Van Dyke*.....Student
The Place of Trees in Civilization.....Student
Piano Solo. "Farewell to the Forest"—*Mendelssohn*.....Student
Trees of Our Community.....Student
"He Who Plants an Oak"—*Washington Irving*.....Student
Our Responsibility.....Student
"Trees"—*Joyce Kilmer*.....Student

Vocal Solo. "The Green Cathedral"—*Hahn*.....Student
Song. "The Linden Tree".....School
Why Are So Many Poems Written about Trees?.....Teacher
"Planting of the Apple Tree"—*William Cullen Bryant*.....Student
"Woodman, Spare That Tree"—*George P. Morris*.....Student
"The Year's at the Spring"—*Robert Browning*.....Student
Piano Solo. "Woodland Greetings"—*Offenbach*.....Student
"A Plea"—*Henry Van Dyke*.....Student
"A Ballad of Trees and the Master"—*Sidney Lanier*.....Student
"Hiawatha's Canoe"—*Henry W. Longfellow*.....Student
"Under the Greenwood Tree"—*William Shakespeare*.....Student
Piano Solo. "Woodland Sketches"—*MacDowell*.....Student

"Forest Hymn"—*William Cullen Bryant*.....Student
What Arbor Day Has Accomplished.....Student
Identification of Trees, or Leaves, by the School[1].....School
Song. "An Anthem for Arbor Day" (Tune, "America")—
S. F. Smith.....School
How the Height of Trees Is Measured.....Students

A demonstration by students from the mathematics class. Poles of two or three different heights may be estimated, the computations made on a blackboard, and the estimates then checked by actual measurement.

[1]See description of similar activity under Bird Day Programs, p. 430.

Strange Trees.....Six Students

Banyan	Palm
Cow Tree	Pitcher
Whistling Tree	Pole Cat Tree

How and Why Trees Are X-rayed.....Student
Petrified Trees and Forests of Arizona (Illustrated).....Student
The Story of the Lumber in the Furniture and Equipment of This Room.....Student
"When the Green Gits Back in the Tree"—*James Whitcomb Riley*.....Student

A Primary Program

What are Trees For?.....Pupil
"How the Leaves Came Down"—*Susan Coolidge*.....Pupil
"What Do We Plant When We Plant a Tree?"—*Abbey*.....Pupil
The Tree I Like Best.....Four Pupils
"The Dinky Bird"—*Eugene Field*.....Pupil
"Who Loves the Trees Best?"—*Alice May Douglas*.....Pupil
"Do Apple Seeds Point Up or Down?"—*Carolyn Wells*.....Pupil
Some Trees of Our Neighborhood.....Pupil
"Woodman, Spare That Tree"—*George P. Morris*.....Pupil
"We Thank Thee"—*Ralph Waldo Emerson*.....Pupil
How We Can Protect Our Trees.....Pupil

A Convention of Historically Famous Trees

A very interesting program may be based upon famous trees, and the historical incidents relating to each. Each "tree" tells the others about its home, and relates, briefly, the incidents which make it famous. "What I Saw" might be another name for this program. The speakers may include some, or all, of the following:

The Treaty Elm at Philadelphia	The Apple Tree at Appomattox
The Charter Oak at Hartford	The Carey Sycamore
Peter Stuyvesant's Pear Tree	The Burgoyne Elm
The Washington Elm at Cambridge	The Lowell Tree
The Hamilton Tree at New York	The Napoleon Tree

No costuming or other special staging effects are necessary, although these might be developed, if time and material are available.

The Forest Speaks

A meeting of the various kinds of trees may be arranged in a session in which each tree briefly tells of its main characteristics, its home, its history, and interesting things connected with its life or its uses. A good program may be built around local trees and their significance. Or the program may include a number of varied items, for instance, different kinds of trees, trees from different countries, great and small trees, odd and unusual trees, and famous trees.

A somewhat similar program, quite suitable for the middle or lower grades, may be organized around the idea of a Tree, or Arbor Day, Alphabet. Each child represents a letter of the alphabet, and each letter stands for a tree beginning with this letter.

Topics

J. Sterling Morton, the Father of Arbor Day
The History of Arbor Day
State Laws and Arbor Day
The Uses of Forests
Ten Commandments of Tree Planting
Ten Principles of Pruning
How to Plant a Tree
Familiar Trees in Our Community
Names of Trees
Values of Trees to Man and Animal
The Forest Ranger and His Work
Roosevelt and Conservation
Our State Forests
The Age of Trees
Famous Trees of History
A Log Drive
Trees of Longfellow
Tenants of the Trees
Legends about Trees
A Lumber Camp
How to Distinguish Trees
Why the Aspen Quivers
The Motions of Trees
Tree Shapes
The Music of Trees
Trees in the Bible
Tree Surgery
Great Foresters
Forests and Water
Trees and Birds
Trees and Animals
Trees of Other Countries

The Oldest Trees—The Sequoias
The Tree's Complaint
Arbor Day Opportunities
The Profit from Tree Planting
Schools of Forestry
Paper from Wood
A World Without Trees
Trees of Our Community
Trees and City and Home Beauty
Vines and Shrubs
Mistreatment of Trees
Trees and Old Proverbs
Why the Evergreen Trees Never Lose Their Leaves
Tree Antiques: Cedars of Lebanon, Olives of Olivet, Oaks of Sherwood, Syrian Cedars, English Elms.
Warnings from History: Palestine, France, Spain, Sicily.

Poetry and Prose

"Tree Planting"..... *Oliver Wendell Holmes*
"April"..... *Henry W. Longfellow*
"The Marshes of Glynn"..... *Sidney Lanier*
"Talks on Trees"..... *Oliver Wendell Holmes*
"Woodnotes"..... *Ralph Waldo Emerson*
"Inscription for the Entrance to a Wood"..... *William Cullen Bryant*
"A Spray of Pine" (Signs and Seasons)..... *John Burroughs*
"The American Forests"..... *John Muir*
"I Saw in Louisiana a Live Oak Growing"..... *Walt Whitman*
"The Oak"..... *James Russell Lowell*
"Appleseed John"..... *Lydia Maria Child*
"The Fate of the Oak"..... *Barry Cornwall*
"The Heart of the Tree"..... *Henry Cuyler Bunner*
"Song of the Forest Ranger"..... *Herbert Bashford*
"The Three Trees"..... *C. H. Crandall*
"The Trees"..... *Samuel Valentine Cole*
"The Maple"..... *James Russell Lowell*
"Extracts from Cedar Croft"..... *Bayard Taylor*
"The Treaty Elm"..... *Thomas Buchanan Read*
"The Ivy Green"..... *Charles Dickens*
"A Mood"..... *James Russell Lowell*
"To a Pine Tree"..... *James Russell Lowell*
"An Indian Summer Reverie"..... *James Russell Lowell*
"The Birch Tree"..... *James Russell Lowell*
"The Growth of the Legend"..... *James Russell Lowell*
"Under the Willows"..... *James Russell Lowell*

"Nature"..... *Henry David Thoreau*
"The Tree That Tried to Grow"..... *Francis Lee*
"A Discourse on Trees"..... *Henry Ward Beecher*
"Talk on Trees," from "Autocrat of the Breakfast Table"..... *Oliver Wendell Holmes*
"The Forest," Prelude to "Voices of the Night"..... *Henry W. Longfellow*

REFERENCES

Carnegie Library Association. *Arbor Day in Poetry.* H. W. Wilson Company.

Egleston, N. H. *Arbor Day: Its History and Observance.*

Everard, L. C. *Arbor Day, Its Purpose and Observance.* Superintendent of Documents, Washington, D. C.

Mulets, L. E. *Phyllis Tree Stories.* Page Publishing Company.

New Arbor Day Exercises. Werner Publishing Company.

Pythian, J. E. *Trees in Nature, Myth, and Art.* George W. Jacobs Company.

Revell, E. I. *Arbor Day Exercises for the Classroom.* Educational Publishing Company.

Schauffler, R. H. *Arbor Day.* Dodd, Mead, and Company.

Skinner, C. R. *Arbor Day Manual.* Bardeen, Inc.

—— *Myths and Legends of Flowers, Trees, Fruits and Plants, in All Ages and in All Climes.* J. B. Lippincott Company.

Bird Day

MAY 8

Bird Day, though not a holiday in any state, is appropriately observed in many schools. The date, May 5, is the birthday of our best known lover of birds, John J. Audubon.

"My Catbird"—*Venable*..... Student
Bird Feathers and Coverings..... Student
How Nature Protects Her Birds..... Student
A Bird Sport of Olden Days: Hawking or Falconing..... Student
The National Association of Audubon Societies and Its Work. Student
"The Nightingale and the Glow-Worm"—*Cowper*..... Student
How Birds Are Taught to "Talk"..... Student

The Bird's Orchestra.....Student
The Value of Birds to the Farmer.....Student
Orchestral Imitation of Birds.....Music Teacher
"Don't Kill the Birds"—*Colesworthy*.....Student

Song. "Listen to the Mocking Bird".....School
The Origin of Bird Day.....Student
The Functions and Values of Birds.....Student
How Birds Fly.....Student
Nature's Protection of Her Birds.....Student
Birds in Literature, Song, and History.....Student
John J. Audubon and His Work.....Student
Some "Do's" for Bird Lovers.....Student

Birds in Poetry

"To a Skylark"—*Shelley*.....Student
"Robert of Lincoln"—*Bryant*.....Student
"Ode to a Nightingale"—*Keats*.....Student
"The Owl"—*Tennyson*.....Student
"The Song the Oriole Sings"—*Howells*.....Student
"What the Little Birdie Said"—*Baker*.....Student
"The Pewee"—*Trowbridge*.....Student
"The Field Sparrow"—*March*.....Student
"To the Cuckoo"—*Wordsworth*.....Student
"The Bloodless Sportsman"—*Foss*.....Student
"The Maryland Yellow Throat"—*Van Dyke*.....Student

What Is the Purpose of Bird Day?.....Student
Some Ancient and Prehistoric Birds.....Student
Debate. Resolved, That the ..... Is of More Value
to the Community Than the .....Two Students
Bird Calls, or Songs, on the Victrola .....Teacher
"Birds of Killingsworth"—*Longfellow*.....Students
(Dramatized or pantomimed while being read)
The Largest and the Smallest Birds (Illustrated).....Student
Identification of Birds.....School
"To a Waterfowl"—*Bryant*.....Student
My Part in Protecting Birds.....Student

Probably the highest type of program development is that illustrated by the following pageant, "The Bird Mask," by Caroline T. Moffett, which was presented by the students of the Fairmont, West Virginia, High School, a year or so ago. It is an adaptation, by the biology department of the school, with the cooperation of the departments of physical education for girls, dramatics, household arts, and music.

The Bird Masque

"No man can estimate the value, either practical, or aesthetic of birds and wild flowers. Let him not name the bird with a gun, nor adore the wild flower by picking it."

Lest we forget, we present The Bird Masque.

SCENE I

Opening Overture. "March from Aida".....*Verdi*

Entrance of May Queen with her court.

May Day Celebration

Peasant Dance. Come Let Us Be Joyful

Folk Dance. Sellenger's Round

May Pole Dance. United Liberty.....*H. Losey*

The Queen, tired out by the festivities, goes to sleep, and the children wander to the woods.

SCENE II

Queen's Dream

The Actual Relationship of Nature and Mankind

Triumphal March of the Hunters. "Victory March"..*J. S. Zamecnik*

Hunters conceal themselves in the woods to wait for game.

Spirit of Nature. (Summons Birds, Flowers and Children)

"Waltz Trio".....*Chalif*

"Dance of Birds".....*Serova*

Entrance of Hunters

Crushing flowers, and shooting into the birds. The cardinal is wounded.

Dance of Wounded Bird. "Le Cygne".....*Saint-Säens*

SCENE III

Queen's Dream

The Ideal Relationship Between Mankind and Nature

Spirit of Nature summons the Spirit of Education to teach the lesson of Bird and Flower Protection.

Edict of Spirit of Education

"Grecian Ball Dance"..... *Chalif*

Peasant Dance. "Come Let Us Be Joyful"

Chorus of Birds, Children and Hunters

"Melody in F"..... *Rubinstein*

"Bird Guardians"..... *Leigh Mitchell Hodges*

The following birds were represented in costume: yellow warbler, goldfinch, purple martin, scarlet tanager, robin, orchard oriole, blue bird indigo bunting, red headed woodpecker, meadowlark, brown thrasher, and red winged blackbird.

Bird Identification

If the assembly group is not too large, a very interesting program may be built around the idea of presenting pictures, or slides, or descriptions of a few of the most common birds, and giving the audience an opportunity to identify these illustrations. The members of the audience may be handed mimeographed slips with numbers on them, each number corresponding to the number of the picture, slide, or description, and after each presentation, time is allowed for each student to make his entry, or guess. At the end of the presentation, which may include from ten to twenty birds, some of which are those less well known, the correct list is read, and the student checks his own, or his neighbor's, list.

The same stunt may be used in connection with bird calls or songs. Many of these calls and songs have been recorded on the victrola, and these records are available at a nominal sum. Other possibilities of such a program may be identification of bird tracks, bird feet, bird beaks, bird legs, bird feathers, bird nests, and bird habitats.

The Birds' Convention

A very interesting program, for the lower and middle grades, may be worked out along the line of a meeting of a number of different kinds of birds. Each child represents a bird, makes a short report on himself, his home, habits, size, habitat, etc. The children need not attempt to dress for these parts, but merely work up their reports and present these. Naturally, they will be simple and short.

Charting Bird Migrations

A part of a number of assembly programs may be built around bird migrations. As each new bird is reported as having been seen, a short story is presented, as a part of the regular assembly program. This is especially appropriate in early spring, in most parts of the country, and, in the fall, for the more southerly states.

The Trial of Mr. T. Cat

An interesting program of the lighter type can be built around the theme of the damage that the ordinary house cat does to bird life. A formal criminal trial can be worked out, providing for judge, jury, prosecuting and defense attorneys, bailiffs, witnesses, and all other court officials. Material damaging to to the cause of the cat can be found in state publications on Bird Day and also in publications of the Audubon Society. Such a program should be thoroughly rehearsed and practiced, before being staged publicly.

Topics

Our Most Common Birds
How to Attract Birds
How to Keep Birds Over the Winter
Why Birds Migrate
Where and When Birds Migrate
Bird Colorings
Songs and Calls of Birds
My Favorite Bird
Birds of Other Countries
National Birds
Birds in History
Birds in the Bible

The Protection of Birds
How to Build Bird Houses
Bird Lures, Refuges and Sanctuaries
Birds from the Torrid and Frigid Zones
The Placement and Protection of Bird Houses
What Birds Eat
The Economic Functions of Birds
Bird Nests
Birds as Pets
Bird Banding
Wooing of Birds
Fears of Birds
Curiosity of Birds
Bird Enemies, Cat, Rat, Weasel and Snake
Birds in Literature, Song, Poetry, History
When, Where, Why, and How Birds Are Mounted

REFERENCES

BASKETT, J. N. *The Story of Birds*. D. Appleton Company.

Every Day Plans, Spring Number. F. A. Owen Publishing Company.

MILLER, H. *True Bird Stories*. Houghton Mifflin Company.

PATCH, E. M. *Bird Stories*. Atlantic Monthly Press.

Other material may be found in *Bird Lore* (Crescent and Mulberry Streets, Harrisburg, Pa.), *Agriculture and Farmers' Bulletin*, from U. S. Department of Agriculture, Washington, D. C., National Association of Audubon Societies, 1974 Broadway, New York, and National Geographic Society, Washington, D. C.

See also the General Bibliography.

MOTHER'S DAY

SECOND SUNDAY IN MAY

Mother's Day is not really a school holiday, because it always comes on Sunday, but its theme suggests material that is as appropriate as any assembly material can ever be. On May 8, 1914, Congress passed a resolution naming the second Sunday in May as a national holiday, dedicated to the memory of Mother, and in all churches tribute is paid to her, on this day. Mother's Day is usually celebrated in the schools by a program on the Friday previous to the Sunday indicated.

A Mother's Day program should be kept on a high plane and nothing should be allowed to detract from the dignity and

seriousness of the occasion. One of the better known paintings of mother, tastily decorated with flowers, might be mounted at one side of the platform.

Song. "Mother's Old Red Shawl"—*Mouland*.....School
Miss Jarvis and the Origin of Mother's Day.....Student
"A Thought for Mother's Day"—*Edgar Guest*.....Student
The Work of Miss Jarvis in Foreign Countries.....Student
Song. "Do They Think of Me at Home?"—*Glover*.School
"The Bravest Battle"—*Joaquin Miller*.....Student
The Mother's Day Bill in Congress.....Student
"Somebody's Mother".....Student
"Home, Sweet Home"—*John Howard Payne*.....School

Why We Celebrate Mother's Day.....Student
"Mothers"—*Edwin L. Sabin*.....Student
Solo. "Mother Machree"—*Young*.....Student
Mother's Place in the Nation.....Student
"The Echo of a Song"—*J. W. Foley*.....Student
Playlet. "The Loveliest Word"—*Clara S. Greene*..Dramatic Club
"Ave Maria," the oldest Mother song.....Student and Glee Club
Two Famous Pictures of Mothers.....Art Club
"Mother"—*Whistler*
"Sistine Madonna"—*Raphael*
Victrola Record. "Mother O'Mine"—*Kipling-McCormack*
"What is Home Without a Mother?"—*Alice Hawthorne*.....Student

A great many fine poems have been written on the theme of mother, and these are easily found in the suggested bibliography, and in any library. Among the better known are the following:

"My Mother".....*Samuel N. Wilson*
"The White Carnation".....*Margaret E. Sangster*
"Her Little Boy".....*Pearson's Weekly*
"The Mother".....*Sara Louise Arnold*
"Ma's Tools".....*Anonymous*
"Which Loved Her Best?".....*Jay Allison*

REFERENCE

Schauffler, R. H. *Mother's Day.* Dodd, Mead, and Company.

See also the General Bibliography.

Good Will Day

MAY 18

On May 18, 1899, the First Hague Conference met in the interests of international friendship, and, since then, this date has been increasingly used as Good Will Day. The World Federation of Education Associations, the Child Welfare Association, Junior Red Cross, National Council for the Prevention of War, and other great associations are now cooperating in developing a "defense of civilization."

The material of these programs will naturally be concerned with the contributions of other countries to all of man's activities, and also with interesting stories of the music, language, flags, inventions, correspondence of these countries and their peoples.

REFERENCES

Boeckel, F. B. *Through the Gateway.* National Committee on Prevention of War, 532 Seventeenth Street, N.W., Washington, D. C.

Book of Good Will, from above Committee. Also from World Federation of Education Associations, Augusta, Maine.

Plays and Pageants of Goodwill. National Child Welfare Association, 70 Fifth Avenue, New York, N. Y.

Material on how people live in other countries—Africa, Arctic region, China, Australia, etc.—may be found in any book on geography or travel.

See also programs on pages 172, 238, 441.

Memorial Day

MAY 30

The custom of decorating the graves of soldiers with flowers, plants, shells, relics, and other things is very old. Some of the

famous formalized ancient and modern foreign celebrations are: Greek Zoai, Roman Paternalia, Japan's Feast of the Laterns, All Saint's Day, and French Jour des Morts. However, the direct origin of our Memorial Day is comparatively recent. Soon after the Civil War, General John A. Logan, Commander in Chief of the Grand Army of the Republic, upon the suggestion of Adjutant General N. P. Chipman that the G. A. R. inaugurate the custom of strewing flowers on soldiers' graves, issued an order designating May 30, 1868, "for the purpose of strewing with flowers, or otherwise decorating the graves of comrades who died in defense of their country during the late rebellion, and whose bodies now lie in almost every city, village, or hamlet churchyard in the land. . . . It is the purpose of the commander in chief to inaugurate this observance with the hope that it will be kept, from year to year, while a survivor of the war remains to honor the memory of the departed."

The custom spread very rapidly, until now all but nine states have set aside this date as a legal holiday. In all states it is appropriately recognized. As other wars have come since, commemoration of this day has become more and more inclusive until now it reverences all soldiers of all wars, and not merely those who served on the Northern side during the Civil War. Armistice Day celebrates the end of one war, Flag Day celebrates the origin of the United States Flag, but Memorial Day, more inclusive in its implications, may be made more inclusive in its programs and more varied in its applications.

Song. "Star Spangled Banner".....School
Pledge of Allegiance.....School
The Origin of Memorial Day.....Student
Tableau and Song. "We're Tenting Tonight".....Dramatic Club
"Decoration Day"—*Julia Ward Howe*.....Student
Song. "Just Before the Battle, Mother".....School
"The Blue and the Gray"—*Frances Miles French*....Student

Song. "Over There"—*G. M. Cohan*.....School
"In Flanders Fields"—*John McCrae*.....Student
"America's Answer"—*R. W. Lilliard*.....Student
Taps (and Echo).....Bugler
Song. "America the Beautiful"—*Long*.....School

Song. "America".....School
The Flag Salute.....School
The Soldier's Grave.....Student
Story from the Battlefield, 1861.....Old Soldier
"Decoration Day"—*Henry W. Longfellow*.....Student
Song. "Battle Cry of Freedom".....School
"A Ballad of Heroes"—*Austin Dobson*.....Student
Story from the Battlefield, 1898.....Spanish War Veteran
"The Reveille"—*Bret Harte*.....Student
Song. "Dixie".....School
"Prayer for Peace"—*Dr. Stephen Wise*.....Student
Story from Battlefield, 1918.....World War Veteran
"Liberty Shall Live"—*Edgar Guest*.....Student
Tableau and Song. "Rose of No Man's Land"—
Brennan.....Dramatic Club

Another type of program may be built around the late war.

What the World War Was About.....Teacher
Experiences at the Front.....Two Soldiers
(Preferably by soldiers representing different arms of the service, such as an infantryman, an engineer, aviator, or artilleryman.)
Rifle Drill.....Soldiers
Demonstration of Bugle and Drum Calls.....Bugler and Drummer
What We Gained from the War.....Teacher

The local branch of the American Legion will be glad to furnish the men, equipment, and materials, and to cooperate in the arrangement and presention of the program.

Care should be taken so that such a program will not be too long.

Dramatizations

A very impressive effect may be given by the use of a few properties. For instance, a campfire scene may be made of a few pieces of wood, some red paper, and an electric light. The soldiers, suitably dressed, may be grouped around this camp fire, and may talk briefly about the coming battle, Lincoln's Gettysburg Address, battles, experiences, or other appropriate topics. Interspersed with these talks may be singing of verses of famous Civil War songs, as "Marching Through Georgia," "We're Tenting Tonight on the Old Camp Ground," "We'll Rally Round the Flag," "John Brown's Body," "Battle Cry of Freedom," "Just Before the Battle, Mother." Distant taps may well end such a program.

A similar program may be arranged centering around the World War. A section of trench, with a dug-out or entrance, can easily be made with a few pieces of plasterboard, suitably painted. Needed equipment and uniforms may be borrowed for the occasion. The discussion may follow the activities of the armies, their equipment, humorous incidents, battle and hospital experiences, etc. The songs are those of the war, "Smiles," "Keep the Home Fires Burning," "Madelon," "Rose of No Man's Land," "Over There," and others. Either of these programs may be ended with the singing of the "Star Spangled Banner," with an electric fan playing on the flag.

Tableaux

Tableau presentations are always effective and are easily arranged. The following are suggestive:

Lincoln at Gettysburg
Lincoln and Cabinet discussing the Emancipation Proclamation
Scene in a Recruiting Office
The Soldier's Leave and Return
Grant and Lee

Brothers—The Blue and the Gray
Drawing and Posting the Draft Numbers
The Big Parade
Peace
Old Soldiers

For the last tableau, a few old veterans about the town may be invited to attend and participate. These are requested to come in their uniforms. After the pictures, they may make short talks on Civil War experiences.

Poetry and Prose

"Memorial Day"..... *Sir Walter Scott*
"Decorating the Soldiers' Graves"..... *Minot J. Savage*
"Decoration"..... *Thomas Wentworth Higginson*
"Flowers for the Brave"..... *Celia Thaxter*
"Memorial Day"..... *Richard Watson Gilder*
"Ode for Decoration Day"..... *Henry Peterson*
"Ode for Decoration Day"..... *Theodore P. Cook*
"Over Their Graves"..... *Henry J. Stockard*
"Requiem for a Young Soldier"..... *Florence Earle Coates*
"The Brave at Home"..... *Thomas Buchanan Read*
"Heroes of the South"..... *Paul Hamilton Hayne*
"Commemoration Ode"..... *James Russell Lowell*
"A Monument for the Soldier"..... *James Whitcomb Riley*
"Memorial Day"..... *Wallace Bruce*
"War"..... *Sam Walter Foss*
"Beat! Beat! Drum"..... *Walt Whitman*
"The Southern Soldier"..... *Henry W. Grady*
"Our Honored Dead"..... *Henry Ward Beecher*
"Gettysburg Address"..... *Abraham Lincoln*
"Recessional"..... *Rudyard Kipling*
"I Have a Son"..... *Emory Pottle*
"The Anxious Dead"..... *John McCrae*
"Memorial Day"..... *Theodosia Garrison*
"Over Their Graves"..... *Henry L. Stockard*
"Requiem"..... *Joseph Lee*
"Blow, Bugles, Blow"..... *John S. McGroarty*
"Memorial Day"..... *S. M. Kneil*
"A Georgia Volunteer"..... *Mary Ashley Townsend*
"The Bivouac of the Dead"..... *Theodore O'Hara*

"The Graves of Patriots".....*James Gates Percival*
"Crosses".....*Mabel Hicks*

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REVELL, E. I. *Memorial Day Exercises.* Educational Publishing Company.

SCHAUFFLER, R. H. *Memorial Day.* Dodd, Mead, and Company.

Other appropriate material may be found in the section on "Armistice Day," page 393.

FLAG DAY

JUNE 14

One June 14, 1777, the "Stars and Stripes" was adopted as the national flag, by the Constitutional Convention at Philadelphia. One June 14, 1894, the governor of New York ordered the flag to be flown on all public buildings of the state, in honor of the event. Now, although the day is not a legal holiday, it is, nevertheless, appropriately recognized in all parts of the United States.

Flag Raising, or Planting and Salute.....Student
Exhibition and Explanation of Some Colonial Flags.....Four Scouts
Massachusetts—Pine Tree South Carolina—Rattlesnake
New York—Black Beaver Rhode Island—Blue Anchor
The Origin of Flag Day.....Student
"The Name of Old Glory"—*James Whitcomb Riley*.....Student
Tableau. The First National Flag.....Dramatic Club
The committee, Washington, Morris, and Ross, inspecting the Betsy Ross Flag.
"Old Flag"—*Hubbard Parkes*.....Student
"A Toast to the Flag"—*John Daly*.....Student
The Story of "The Star Spangled Banner".....Student
Song. "The Star Spangled Banner".....School

"Your Flag and My Flag"—*Wilbur D. Nesbit*.....Student
The Names of Our Flag.....Student
Tableaux. The National Flag.....Dramatic Club

Washington, Morris, and Ross, examining early flags: Cambridge, Union, Bunker Hill, Rattlesnake, Pine Tree, Moultrie.
Betsy Ross, making the new flag
Washington, Morris, and Ross, examining the new flag
The Spirit of '76
The Blue and the Gray
The Flag in France
The Flag in Peace

"Barbara Frietchie"—*John Greenleaf Whittier*.....Student
The Flag in Its First Battle.....Student
"Flag Day Address"—*Woodrow Wilson*.....Student
How Uncle Sam Got His Name.....Student
"Who Follow the Flag?"—*Henry Van Dyke*.....Student

Unfurling the Flag, and Salute.....School
"Unfurling of the Flag"—*Clara Endicott Sears*.....Student
A Visit to Arch Street House in Philadelphia.....Student
A Trip Through the Government Flag Factory, New York Navy Yard.....Student
Presentation of Flag to School.....History Club
Some Flag Don'ts and Why (one minute presentations)....Boy Scouts
Don't Fly the Flag at Night
Don't Wash the Flag
Don't Use the Flag in Advertisements
Don't Fly the Flag Upside Down
Don't Use the Flag as Bunting
Don't Allow the Flag to Touch the Ground
John Paul Jones and the First Foreign Recognition of Our Flag.....Student
The Symbolism of the Emblems of Our Flag.....Student
"Our Flag"—*Blanche Hammond Camp*.....Student
Old Glory's Greatest Glory.....Student

Song. "Our Country's Flag"—*Florence L. Dresser*.....School
Pledge of Allegiance.....School
The Governor's Proclamation.....Student
"The Flag Goes By"—*Henry Holcomb Bennett*.....Student
The Flag: How to Display and Respect It.....Boy Scouts
Flying the Flag on Memorial Day; A. M.; P. M.
Flying the Flag with Other Flags

Flying the Flag from a Window Sill
Displaying the Flag on the Wall, with Other Flags
Carrying the Flag in a Procession
  Alone
  With Other Flags
Using the Flag in Decorations
  Outdoor
  Indoor
  Over, or behind, a speakers' platform
  In church
The proper salute for the flag and the National Anthem
"Uncover to the Flag"—*E. C. Cheverton*.....Student
"A Flag Day Address"—*Franklin K. Lane*.....Student
Why Our Stars Have Five Points.....Student
"The Flag of Stars"—*Grace Ellery Channing*.....Student
Song. "America".....School

Uncle Sam's Flag Party

A broader program, more of the international type and very pretty to spectators, because of the variety of costumes and colors presented, and not very difficult to stage, if the costumes are kept as simple as possible, may be built around the general theme of Flags of the Nations. Little actual speaking need be done, beyond the usual greetings and simple descriptions of the flags displayed, their meaning, and symbolism, etc. If verses are desired, these may be found in *Denison's Drill Book*.[1] One at a time, the visitors appear and greet Uncle Sam and Miss Columbia. Each carries his or her flag, shows it, and explains it. These flags may be borrowed or easily made. Illustrations showing their emblems will be found in any large dictionary or encyclopedia. As each flag is displayed, the orchestra plays appropriate music, such as the following:

Canada..... "Maple Leaf Forever"
Belgium..... "La Brabanconne"

[1] T. S. Denison and Company, 623 South Wabash Avenue, Chicago, Ill.

France.....“La Marseillaise”
Ireland.....“Wearing of the Green”
Russia.....“The Russian National Hymn”
England.....“God Save the King”
Germany.....“The Watch on the Rhine”
Italy.....“Garibaldi’s War Hymn”
Spain.....“Spanish National Hymn”
Japan.....“Kimigayo”
United States.....“Star Spangled Banner”

After each bearer has displayed his flag, he walks to the rear of the stage, where a semi-circle is formed. The last student, carrying the Stars and Stripes, takes his place in the center of the group. The ensemble then sings the “Star Spangled Banner.”

A short drill or simple marching may be now made, with all of the flags participating. Movements may be around the United States Flag, and the final grouping either around this flag completely or in the form of a semi-circle, with the flag in the center. As the curtain drops, the orchestra plays “National Emblem March,” or “Stars and Stripes Forever.”

Poetry and Prose

“The Flag on Independence Day”.....*Margaret E. Sangster*
“An Ode to the Flag”.....*Stanley E. Lathrop*
“We’ll Keep Old Glory Flying”.....*Carleton S. Montague*
“The Code of the Flag”.....*Helen Waldo*
“What the Flag Stands For”.....*Henry Cabot Lodge*
“The Flag of Our Country”.....*R. C. Winthrop*
“The American Flag”.....*Henry W. Beecher*
“Nothing But Flags”.....*Moses Owen*
“Union and Liberty”.....*Oliver Wendell Holmes*
“The American Flag”.....*Joseph Rodman Drake*
“The Flag”.....*Lucy Larcom*
“The Flag”.....*Julia Ward Howe*
“The Man Without a Country”.....*Edward Everett Hale*
“Flag O’ My Land”.....*Thomas Augustine Daly*

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Origin and Evolution of the United States Flag. Superintendent of Documents, Government Printing Office, Washington, D. C.

Patriotic Program for Patriotic Days. Walter H. Baker Company.

PAULY, F. L. *Complete Flag Book.* March Brothers, Lebanon, Ohio.

SCHAUFFLER, R. H. *Flag Day.* Dodd, Mead, and Company.

SCHELL, S. *Flag Day Programs.* Werner Press.

TAPPAN, E. M. *The Little Book of the Flag.* Houghton Mifflin Company.

See also the General Bibliography.

STATE DAY

Nearly every state now has set aside the date of its admittance to the Union as State Day, and its schools very appropriately celebrate this day with assembly programs. Such programs, naturally, have to do with the state and its history, its contributions of various kinds, its work, peoples, resources, noted sons and daughters in music, art, literature, professions, and war, scenery and natural beauties, parks and preserves, and animals, its industrial and commercial development, state institutions of various types, interesting stories or settings in music or literature, and its place in the nation and world.

HISTORICAL PAGEANT

A very attractive state program may be in the form of a pageant, such as "History of Our State," or "Products and Resources of our State." A family reunion, or homecoming, with "Pa" and "Ma State" welcoming home their children, makes a homey and suitable central idea. The children—products,

activities, or characteristics of the state or its people, iron, coal, wheat, electric power, education, etc.—are appropriately introduced to the audience, or are welcomed by "Pa" and "Ma." Each tells what he is, where he is, what he has been doing all these years, his success and plans for the future. The Family, at the end, sings the state song. If the state boasts of several poets or musicians, these and their contributions may make a very beautiful part of the program.

The following historical pageant, developed by the eighth grade of the Third Ward School, Homestead, Pennsylvania, illustrates an actual program of this type:

Early Indian Settlement
Dutch Trading with the Indians
Swedish Possessions
Early Homes of Pennsylvania
William Penn's Ship
Landing of William Penn
William Penn's Treaty
Franklin's Printing Shop and Inventions
Quakers Going to Church
Fort Duquesne
Braddock's Defeat
Declaration of Independence
Betsy Ross
Valley Forge

The Story of a State

A dramatization of the development of Pennsylvania, based on the title, "The Story of a State," by Christine Lucas, may be imitated in devising and developing similar dramatizations for other states. The general theme of this playlet is based on the contributions of individuals to the development of the state. Each of these characters, represented, is impersonated by a student, appropriately costumed and made-up. The scene opens with America, seated on her throne. Pennsylvania

enters and asks to be allowed "to bid those figures of destiny to pass before you in splendid array, that you may see the part Pennsylvania will play in the new drama of civilization." The individuals, who then enter, tell briefly of their reasons for coming, their plans, their work, and their contributions. The following characters were represented in the order of their appearance:

Two Indians
William Penn
Dutch Man and Woman
Swedish Lad and Lassie
German Couple
Benjamin Franklin
General Braddock
George Washington
Robert Morris
Betsy Ross
Soldiers in Blue and one in Gray
Abraham Lincoln
Two Farmers
Two Miners
Andrew Carnegie
Engineer
Education
Music
Literature
World War Soldier, Sailor, and Marine
Red Cross Nurse
Salvation Army Lassie
Religion

Each character enters to music, bugle call, tom-tom, songs, etc. At the end of the playlet, all sing the state song and the National Anthem.

Recognition Program

A very interesting program may be built around the recognition idea. Each pupil is given a sheet of paper, with numbered blanks, in which he is to place his identification of the item that is played, described, or depicted. At the end of the program, each pupil corrects his own, or his neighbor's, list, by that read by the chairman.

The list may include such items within the state as birds, trees, flowers, art, music, literature, cities, famous men and women, rivers, highways, counties, historical details, colleges, and industries.

This program may be utilized as parts of other programs

rather than as an entire program, if it is so desired. Probably this will be better, because of the danger of a long recognition program becoming tiresome.

Topics

The Origin of State Day
Some of Our State's Firsts
Our State's Scenic Splendor
Tableaux of Famous Men and Women
A Tour of Our State
Our State's Flower, Seal, Motto, and Flag
The State Song
The Governor's Proclamation
Our Early History
Know Your State
Pageant of Episodes in Our State History
Our State's Composers and Their Music
Education in Our State
State Parks and Preserves
My Responsibility as a Citizen of the State

Some of these topics may be discussed, many of them may be presented in dramatic form, while others may be depicted by the use of slides, motion pictures, models, and similar illustrations.

REFERENCE

Sanford, A. P. *Pageant of Our Nation.* Vol. I Eastern States, vol. II Central States. Dodd, Mead, and Company.

Nearly all states now publish a "State Day" booklet, or pamphlet, in which is to be found all the material dealing with the state and its development. Usually these are published by the state board of education and may be obtained free from this source. Many states publish rather complete suggestions and programs for celebrating this day. State historical associations, museums, chambers of commerce, libraries, educational associations, transportation and similar bodies also publish material quite appropriate for this program.

HOLIDAYS OF OTHER NATIONS

Explanation.....Student
The Feast of Lanterns—China.....Student
The Children's Paradise—Japan.....Student
The Torch Bearer, St. Patrick—Ireland.....Student
An Emperor's Safe Conduct, Jan Hus—Czechoslovakia.....Student
Twenty Minutes of Six—Bastille—France.....Student
The Father of Five Countries, Bolivar—South America.....Student
The Man With a Dark Lantern, Gunpowder Plot—England.....Student
On the Janiculum Hill, Garibaldi—Italy.....Student

Material quite suitable for this program will be found in *Stories of the World's Holidays* by Grace Humphrey, Milton Bradley Company. *Good Stories for Great Holidays* by Frances Jenkins Olcott, Houghton Mifflin Company, is an excellent story book for smaller children. Its material is arranged for either reading or telling.

CHAPTER XIV

CONCLUSION

Out of a serious and exhaustive study of the literature on the subject, and a first hand ten-year investigation of thousands and thousands of programs, volumes of correspondence, and personal interviews and conferences with administrators, teachers, pupils and citizens without number, the author is willing to offer some "guesses" as to the possible future development of the assembly program.

A first guess is that in the school of the not too far future the assembly program will include, as participants, the members of the audience. It has already been shown that the original chapel service was a one-man affair of the principal. He planned it, he staged it, he conducted it, HE WAS IT. Later, he shared responsibility with certain members of his faculty, who were capable of worth while contributions to the program of preach, exhort, and scold. Not having the authority the principal possessed, and, perhaps, having more recent professional ideals and training, these faculty members devoted their efforts to the display of various personal talents, or in sharing experiences with the students. The third step in this interesting history was initiated when certain students were allowed, or required, to speak their pieces or read their essays. This, of course, has developed rapidly until now orating and reading essays have all but passed out of the picture, and in the modern school students share happily with the faculty a situation in which their interests and activities are mirrored. Now, what is more logical than a fourth step in which the entire assembly audience participates, directly, in the program?

This extension is not only logically but also psychologically sound, and in agreement with the currently accepted and emphasized educational principle that education is not passivity but activity—that the pupil is not educated by what he sees and hears, but by his reactions to what he sees and hears. Offering reasonable opportunity for these reactions means encouraging the development of them. Further, these attempts are sound in that they concern actual life material presented in natural settings. The principal of the old school did not have to "sell" the program to the audience. The administrator of the new school must do this.

It may be argued that we have always had the audience participation; the audience has always sung the songs, joined in the prayer, and repeated slogans and verses. True, but this was always a small and, more or less required, assignment of perhaps, shall we say, "busy work." It required little and admitted of little, in the way of pupil reaction. In the earlier chapters of this book, and in fact in nearly all of the various sections representing specialized types of program material, it was shown how this can be done and is being done by a few schools. Examining the members of the audience with modern types of tests on their knowledge of the topics of the program, or what they already know, and what they learned from the program; giving opportunity for them to express their preferences for certain numbers, types of material or presentations; judging excellence of performance; requiring them to react by applying the program material and situations to their own lives; testing knowledge, experience and judgment, and correcting or supplying these by the use of such devices as "What Would You Do?" in "suspended action" situations, etc. These and others, which have already been discussed, show the definiteness of the attempt to include the audience as participants in the activity.

A second development, which has been started and which

promises much in the future, is the use of the unified theme program. A variety program may possess interest because of its delightful contrasts in types of material and, yet, in many instances, its results or effects may be as scattering as the program itself. Building a program around one theme does not necessarily mean that there will be less variety in material, for any field represents great variety and this, together with variation in the forms by which this material is presented, will represent a pleasing program diversity. Centering attention on and emphasizing one topic from many angles will make it the more valuable to the students.

An extension of this unified theme is that of using a single theme throughout a number of periods. Illustrations of the actual use of this have already been cited. In any central theme there is not only interesting variety in the main divisions, each of which represents one assembly program, but within these programs there will be pleasing differences in material and in form of presentation. Not all of the programs on the schedule will be of these types, of course. Perhaps not more than half of them ever will be, or should be, and there will always be places for variety programs, and others which do not represent direct contributions to this one theme. But a concentration of attention is coming in assembly programs, just as it has come in the typical auditorium programs of the platoon schools.

A third guess concerns the exchanging, by schools, of assembly programs. This is already being done, to a small extent, in some of the larger cities and, in a few instances, in the smaller systems, one of which has already been described. Such a plan and procedure will not only offer additional educational opportunities for those participating and witnessing and help to foster cordial relations between schools, but will improve the activity, because of the demand that a program presented else-

where must be of high quality. Further, this may develop into interscholastic competition on assembly programs. Why not? We now have competition in music, art, literature, declamation, reading, debate, student publications and various other activities, and why not in this extracurricular field also?

A fourth guess relates to the evaluation of these programs. The idea of experimentation and measurement in this field is just as sensible as the idea of experimentation and measurement in any other educational field. It is true that at the present time it appears impossible, but this is because we have not yet begun it. Methods will be devised by which we can ascertain the amount of educational profit from varying types of programs and all of these investigations will be useful in educating citizens of the community, who are prone to look upon innovations, or departures, from the days and ways of the "Little Red School House" as educational "fads and frills," and incidentally, perhaps, educate those faculty members and administrators who are slow to recognize educational progress.

Competition in staging assembly programs, between the various organizations of the school, clubs, rooms, or other groups, as is already being promoted in many schools, will continue to grow. And as it grows, standards by which we can objectively judge assembly programs will be established. As these are set up our investment of time and energy in these programs will return all the greater profits. Out of this competition, experimentation, and measurement will come an answer to the question, "What is A Good Assembly Program?", a question which we cannot, at the present time, answer satisfactorily and convincingly.

A fifth guess is that very shortly, professional expertness, experience, and training will be recognized and demanded in assembly program production, in the same way that it is now recognized and demanded in chemistry, Spanish, or foot-

ball. It may be that in this field greater expertness will be demanded, because, in a way, it represents supervision, in this one detail at least, of all the other fields. The rapid development of the position of auditorium teacher in the platoon and elementary school, of the office of director of extracurricular activities in the junior and senior high school, and the appointment of full time dramatic coaches, prove how fast developments are coming in this field, and also that some school authorities, at least, now recognize the demand for, and requirements of, expert leadership in these activities.

Who, for instance, would seriously doubt that in ten or twenty years we might have daily assembly programs, or an auditorium period in the high school, under the sponsorship of well trained auditorium teachers? Hard and fast lines between subjects have crumbled very fast, in the past decade. Witness the array of general subjects that have appeared during this time—general science, general mathematics, general shop, general social science, general language. Perhaps the next "general" will be general assembly. Who knows? Probably, if this comes about, these teachers will not be personally responsible for all of the programs, but they may be responsible for developing and articulating them and measuring their educative results.

It is true that there might be a danger of so formalizing this activity that it would lose its interestingness and become another set of lessons to be "got." But, on the other hand, if the developments suggested above came, it is more reasonable to assume that those in charge would not only be better equipped in experience and materials to deal with them than they now are, but that their educational ideals would have kept pace with these material developments, and that the result would not be the more formalized or the less interesting.

A concluding guess is that as we become more experienced, as courses in assembly and auditorium teaching multiply in the

teachers' colleges of the country, as special methods courses in the various subjects include training in presenting interesting parts of them in assembly, as we discover and capitalize new sources of material, as home rooms are increasingly recognized as training grounds for the assembly, and certainly as pupils trained in schools that are organized on the auditorium plan or that emphasize educational assembly programs come to high school, more and more effective methods of presenting, applying, and examining will be devised and developed, just as surely as these are developed in the other phases of education—teaching, building, and taxing. And, naturally, we will no more countenance the use of antiquated methods in the assembly than we will in the other work of the school.

Finally, we must be learners as well as teachers, and recognize that all of the problems for which we now hand out solutions rather authoritatively must be considered continuously changing and not of a type that can be solved once and for all. The answers to questions concerning the aims, equipment and materials, number of participants, time of day, length of period, responsibility for initiation, promotion, and development, evaluation, supervision and administration, number of programs, regulations concerning passing, seating, and applause, the education of the faculty, school and community will not be the same a decade from now as they are today. Education, as well as community life, ideals and activities, is changing rapidly in aims, purposes, materials, equipments, and methods, and these changes will be mirrored in its various phases or component parts. A tolerant, open minded, anxious-to-learn attitude must be combined with serious study, careful adaptation, and wise administration, in order properly to develop the assembly program, not as an administration device or convenience, nor as a religious or entertainment vehicle, but as a functioning educational opportunity.

This volume is completed; but the story of the development of the use of the school assembly program as an interesting, instructive and inspiring agent for the education of citizens of the school—this story has just begun.

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